

Mar 1 '46

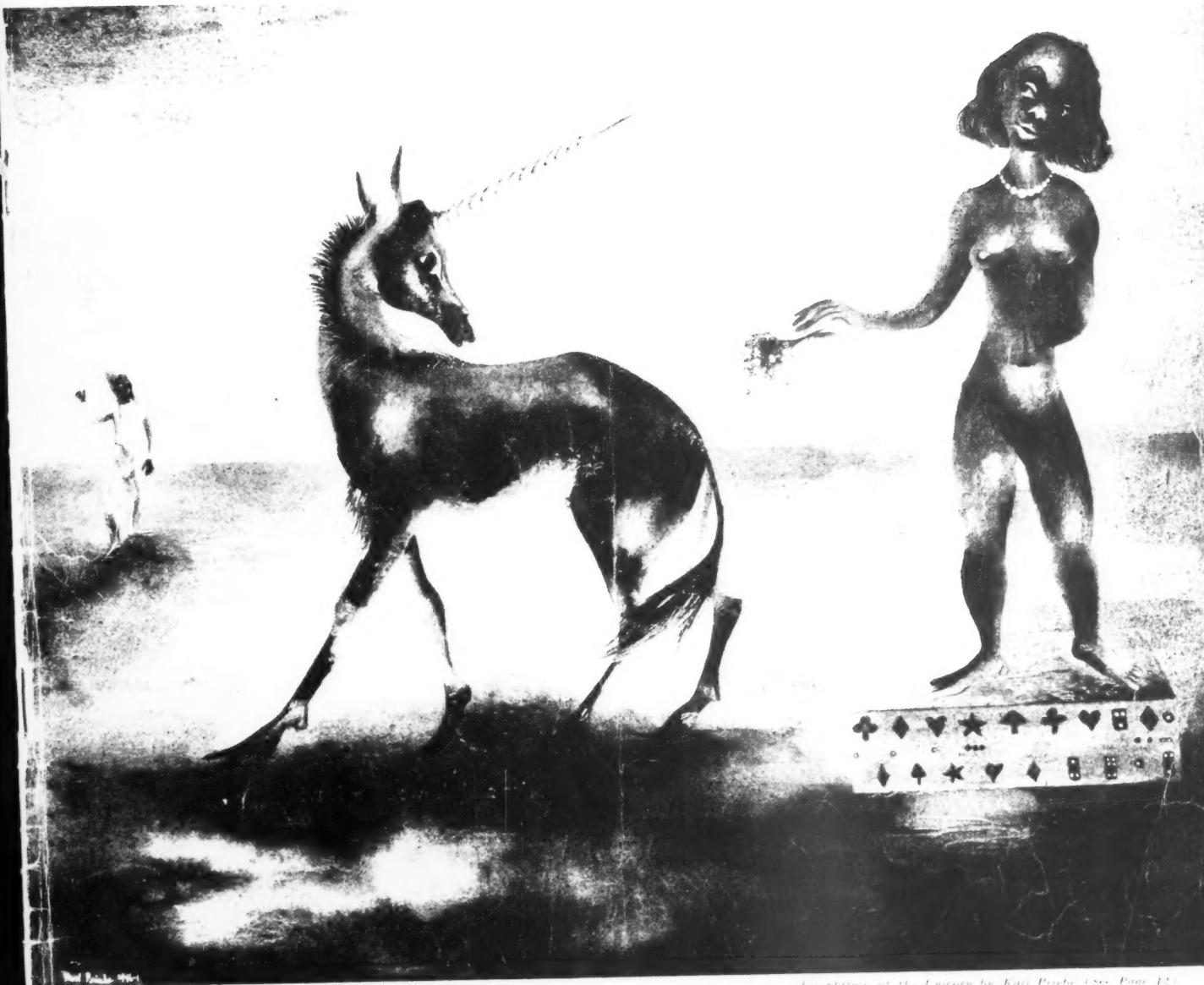
MARCH 1, 1946

THE Art

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Temptation of the Unicorn by Karel Peeter (See Page 12)

THE NEWS MAGAZINE OF ART 25 CENTS

19th Century American Paintings

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**THE SHIP "ARISTIDES"—c. 1800-1810,
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Salmon painted this ship before coming to America and showed her leaving
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PEYTON BOSWELL

Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Toward a Sculpture Center

THE CLAY CLUB OF NEW YORK, born in a Brooklyn garret and spending its fruitful youth in Greenwich Village, now announces the opening of a campaign to raise \$100,000 for the purchase and equipment of larger quarters at 41 East 62nd Street. The new location once served as the stable of the Gerry estate, housing 28 horses, but co-directors Dorothea Denslow and Sahl Swartz plan to accommodate many more than that number of active, progressive sculptors. They have already proved what hard work and intelligence can do, and the 100-foot-deep building, with its high ceilings and skylight, fulfills their committee's dream of ideal studio space for creative work and exhibition. When the move up-town materializes, the Clay Club, in line with its expanded activities, will change its name to The Sculpture Center.

This group of hardy and practical idealists deserves the support of art lovers in their determination to give New York a long-needed outlet for sculpture—the orphan of the arts. For seventeen difficult years the Clay Club continued without outside financial assistance, largely through the united purpose of the members and the wise directorship of Miss Denslow. Now that it is ready to enlarge its services to fellow artists and the lay public, the organization feels that it can approach its friends with a workable plan that has been proven by the cruel system of trial and error. That the Club has vitality is shown by the multitude of these friends; almost 250,000 people have visited its galleries, classes and demonstrations; during the war years it conducted a "Sculpture Canteen," attracting 1,650 servicemen.

Many prominent sculptors will assist in the \$100,000 campaign by contributing works for exhibition and sale this Spring. According to Mr. Swartz, Jose de Creeft, Chaim Gross, Jean de Marco, Richmond Barthe, Lu Duble and Leo Amino are among those who have already pledged contributions. The Club is also establishing "good will memberships" for laymen and making an effort to collect many small gifts from friends in and out of the art world. Any reader desiring to aid a worthy project may do so by writing the Clay Club at 4 West 8th Street, New York.

Behind These Pages

ONCE EVER SO OFTEN the editor feels compelled, prompted by daily delivery of letters from readers, to restate the editorial policy of the DIGEST—to reaffirm the principles of honest art journalism that brought it into being twenty years ago, insured its survival through prosperity, depression, war and into the present chaotic period. The DIGEST is first and last a news magazine of events and significant opinions in the art world, the only art periodical appearing more frequently than once a month. Frankly, we believe that news older than 30 days is community property. Except on rare occasions, we carry no feature material, leaving that necessary function to our friendly colleagues, and devoting our energies to giving you the what, when and where of the fascinating panorama of art in America. Upon how well we fill this function hinges the number and loyalty of the magazine's readers.

The DIGEST, whatever the individual leanings of its staff.

holds no brief for any particular school of art. Within its covers you find the academic and the modern, the sophisticated and the primitive—the space devoted to each depending upon their respective intensity in the over-all spectrum of art events. To those readers who sometimes grow impatient with too much academic or too much modern art, may I address with humble sincerity the explanation that the DIGEST does not paint the pictures; it merely reports them.

A Rose Is a Rose

IT MAY COME as something of a shock to some DIGEST readers that, beginning with this issue, a page will be devoted at least once a month to the activities of the Society of Illustrators. If so, it possibly arises from set views concerning the commercial field of art expression that actually passed away with the unfortunate Dodo bird, whose inability to readjust himself to his times and conditions resulted in his extinction. His skeleton may still be seen in a few museums whose chief interest lies in supplying plasma to our yesterdays—that's all.

Time has come to realize that practitioners of art have only one quality in common—quality. "Fine" means precise and, according to definition, does not indicate superiority. The breach between "fine" and "editorial" art is not as wide as we have been led to believe. Just as the fine artist has invaded the commercial field via Capehart and De Beers, so have the "deadline" artists entered the domain of the Ivory Tower—except that they bring to it a fluidity of aesthetic grammar tempered by the needs of necessity. The Society of Illustrators is the national voice of those artists whose audience is numbered in the millions; it is the desire of the DIGEST to act as catalytic agent between them and their fellow artists whose horizon revolves east to west along 57th Street.

* * *

THE COVER:—Last issue it was the tugboat strike that delayed publication of the DIGEST; this issue threat of a transit strike has given reason for splitting an infinitive or dangling a participle. All over America we have the grim reality of economic struggle, of racial hatred, of politicians Munich-ing their way to re-election. So, it is with a psychiatric need of escape that we welcome an artist who dwells in Alice's world of imaginary enchantment, and paints with that contemporary rarity called charm—hence Karl Priebe's *Temptation of the Unicorn* reproduced on the cover of this issue. We hope you will forget the profundity of a Rembrandt for the moment and enjoy this bit of fantasy.

* * *

NOW WE HAVE HEARD EVERYTHING DEPT.:—Reports the New York Times: Otto Abetz, former Nazi Ambassador to France, caused laughter in the French Court of Justice today when he affirmed that one of Adolf Hitler's greatest worries was to protect and preserve French art collections. Abetz was called as the star defense witness in the trial of Jean Luchaire, president of the French press during the collaborationist days. "Hitler," asserted Abetz, "was much concerned about French art and culture and he charged men specially with the protection of art works and private collections exposed to the dangers of war in the French exodus." We are not sure, but we believe M. Luchaire had the book thrown at him.

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THE READERS COMMENT

More About Juries

SIR: I am inclined to believe that artist Puma is on the right track regarding the Pennsylvania Academy show. The prospectus clearly states: "The Chairmen of the Jury (painter and sculptor) are authorized to invite a limited number of single exhibits from artists of unquestioned professional standing and such invited work is exempt from jury action." If 71% is to be considered a "limited number," then there is something awry with the dictionaries.

I am a strong believer in democracy for the arts and although I have hung in the Academy, I have requested that it withdraw my name from its mailing list, until such time that it sees its way to a truly competitive show. As a painter who welcomes competition, I do not recognize such an animal as "artists of unquestioned professional standing" any more than I recognize "politicians of unquestioned political standing." Such words failed to ease the paths of Van Gogh, Cézanne, Matisse or Picasso and they do not belong to any living art today. A professional artist who fears competition is thereby of questionable standing.

—ZOUTE, North Rose, N. Y.

SIR: I would like to see the duties of juries whittled down to two things: one, the winnowing of submitted work down *merely* to the maximum number of pieces which the exhibiting body would allow space for; and two, the awarding of prizes. I am definitely in favor of the public showing of more of this so-called "inferior" work. It would stimulate a wider general public interest in these shows because it would allow the average observer to sharpen his own critical eye in picking out the better examples of whatever art style he may personally prefer—instead of having to depend on the judgment of a middleman who may be influenced by press-agency.

It has long been my opinion that juries have taken over, or have been allowed to take over, criticism of submitted works by not allowing them in the show—criticism which should properly be left to the general public. Too often such "criticism" is nothing more than the personal dislike of one or two members of the jury.

—CLARK BLOCHER, San Luis Obispo, Calif.

SIR: Your solution of a jury composed of five men—a museum director, a critic, a collector and two artists—leads me to note how poor the critics' show in New York was, and to remark that a museum director without the comparative data of archaeology is often helpless, that a collector (a real one) is as personal as an artist in his choices. And so we find ourselves back to the artist and what you call "chaotic compromise." Certainly the trial and error of a jury of artists in a completely juried show would be preferable to this benevolent hypocrisy now current at the Pennsylvania Academy—if one selects the right artists!

—WILLIAM H. LITTLEFIELD,
Falmouth, Mass.

Open Minded

SIR: I like the DIGEST's open-minded, broad viewpoint. In these most interesting and trying times the cultural front must hold its own more than ever. Many people today are finding out that the things of the spirit are most important. Please extend my subscription.

—DORA B. ALEXANDER, Los Angeles.

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"The Santa Monica Bus," Oil Painting
by BEN MESSICK

Appeared in the following National Exhibitions: 15th Annual Painters' and Sculptors' Exhibition; Los Angeles Museum, 1934; San Diego Museum, 1934; Stendahl Art Gallery, Los Angeles, 1937; Los Angeles County Fair, 1940; Santa Cruz Art League, Santa Cruz, Calif., 1941; Carnegie Institute, Philadelphia, Pa., 1941; and others.

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THE *Art Digest.*

PEYTON BOSWELL, JR., Editor

March 1, 1946

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Western Watercolors Seen in New York

TO MANY NEW YORKERS California spells sunshine and movies first, a serious state among 48 only on second consideration. But it is the least fantastic aspects of the colorful West Coast, which are presented by its artists in the 3rd Biennial of the California Watercolor Society, now current at the Riverside Museum through March 31.

The sunshine and vistas are present in these 120 pictures by more than 60 artists; but as in the recent Watercolor Society's Annual at the National Academy last month, it is the watercolor medium itself which steals the spotlight. In few cases is there any earnest wrestling with painting problems—ease in applying pigment to wet paper once again seems the major aim of most of the exhibitors.

Works which fuse technical achievement with creative painting are Vance Kirkland's two geological fantasies, *Ontological Fantasaurus* and *Ten Million Years Ago*, skilled and clever in presentation; Dan Lutz' sweeping rich, *Road to the Cove*; Don David's crisp *Tugboat* and *Industrials*; Annita Delano's *House of Another Age* painted in a lacey style reminiscent of fairies and another age; George Post's honest reporting in *Gig Harbor Pier* and *The Pink Chimney*; George Schwacha's large, fluent *Side Street*; A. H. Wright's bold *Hillside*; and works by Rex Brandt, Watson Cross, Jr., Erle Loran and Ruth C. Melnicoe are also praiseworthy.

—J. K. R.

Washington Watercolorists

The Society of Washington Artists originally encompassed watercolorists as well as oil painters. After a brief interval of exhibiting the two media side by side it was mutually agreed that they should be separated, since in those days watercolor was a weaker and less adaptable medium. And so the Washington Watercolor Club was founded. The divorce was an amicable one, and a majority of the artists retained membership in both organizations.

The exhibition of the Club, to March 5 at the Corcoran Gallery, shows the medium as it is today in all its sparkling freshness. The first prize was won by Henry Gasser with his *Winter Enclosure*, a view of snow-topped houses. Second prize went to George Schwacha's *Morning Freight*. The first prize in prints was won by Reynold H. Weidenhaar's romantic *El Monstro de Paracuti*. Other exhibitors include Andrew Wyeth, Eliot O'Hara, Chauncey F. Ryder and John Taylor Arms.



A Musical Party: GERRIT VON HONTHORST

Dutch Masters Provide Exciting Exhibition

DUTCH PAINTINGS, on exhibition at the Koetsier Gallery, form an impressive group of works by well-known artists and of outstanding pieces by painters less known to us here. The *piece de resistance* is a *Head of a Man*, by Rembrandt, carried out in breadth of dark tones, yet with great subtlety and vibration of half-tones. The face, in almost full illumination, possesses warm flesh tones framed by the dark hair and beard. A sparkling, gold chain across the breast relieves the cool notes of the costume. The ineluctable sense of inner

life, which almost seems to condition the whole cast of countenance, and the majestic simplicity of the presentation endow the portrait with that distinction which Rembrandt conferred upon his sitters.

A delightful conversation piece, *Soldiers Playing Backgammon*, by Eeckhout, is tops for this frequently ordinary craftsman. The disposition of the three figures, one standing, two seated, is adroitly adapted to the spatial design. The colors of the costumes touched into a transparent, golden ground have beautiful passages, particularly in a glowing lemon yellow and a soft gray. The vitality and fluency of the brush-work give the whole canvas animation.

Another, larger conversation piece, *A Musical Party*, by Gerrit van Honthorst, with its striking play of color and high illumination, suggests Flemish work rather than Dutch, as do the figures themselves. The diagonal of the musician's instrument, the triangle of the singing group, the long table with its gleaming napery and bowl of luscious fruit balance felicitously.

Among the figures in landscape, *A Sporting Party*, by Berchem, escapes the surface slickness of much of his work and conveys, with vigorous brushing, a sense of out-of-door freshness, shadows shot by sunlight and a charming vista of open country. Philip Wouwerman's *The Sportsman's Halt*, again a gleaming white horse from which the rider has dismounted, introduces the

[Please turn to page 28]





Segovia: IGNACIO ZULOAGA

Recalling the Acclaim That Zuloaga Knew

A MEMORIAL EXHIBITION of paintings by Ignacio Zuloaga, arranged by Marie Sternier at the French & Company Galleries, will recall to many persons still tottering about in the art world, the excitement occasioned 20 years ago by the showing of his works at the Reinhardt Galleries. Although I remember at least one rather theatrical view of Segovia, it was the portraiture of fashionable sitters arrayed in exotic Spanish costumes that attracted the throngs of eager visitors in those days.

Several of these portraits are included in this group, harsh and *criant* in color and somewhat resembling Spanish leather in surface. Yet the *Mrs. Philip Lydig* (not in Spanish costume) is both

a remarkably veracious record of her beauty, and a sensitively seen work. *Mrs. Garrett With Muff* presents the subject in an elaboration of costume, but conveys a personality that outweighs the intricacy of detail of the elegant attire. *The Toreador* possesses the liveliness and subtlety of characterization, and the facility of modeling the powerful head that suggests Goya. It is true that like Goya, Zuloaga traveled with gypsies, bullfighters and muleteers, even entering the bull ring, so that there is an authenticity about such portraiture far removed from the merely picturesque.

It is the landscapes here, however, that reveal the intensely Spanish na-

ture of Zuloaga better than his resplendent portraits of actresses or dancers or society ladies. For the harsh, ascetic core of Spanish character is clearly evidenced in the cold color of *San Sepulveda*, its bleak skies piled up over its forbidding rocky base and huddled town.

One view of Segovia, austere and somber, is an epitome of the proud aloofness of the real Spaniard; another version presents it in a warmth of sun and color that brings it to life. The gay figures set in glowing landscapes; designs for the *Goyescas*; the charm of the group in *On the Balcony*; the impressive figure of the old crone in *The Tea Seller*, all reveal different facets of this versatile artist's work and his unfailing flair for securing design and palette appropriate to his themes.

In addition to this showing of Zuloaga's work, a small gallery of modern Spanish paintings has been arranged. It should be noted that included with other appropriate Spanish *decor* of the main gallery, a valance of old velvet is suspended around the wall, composed of such exquisite textures and enchanting color that it becomes an exhibition in itself. (Until March 30.)

—MARGARET BREUNING.

Mrs. Irving T. Bush

One of the most colorful careers in contemporary art history came to an end on Feb. 24 when Mrs. Marian Spore Bush, wife of Irving T. Bush, founder and president of the Bush Terminal Co., died in her Park Avenue home. She was fifty-three years old.

Mrs. Bush, whose "psychic" paintings caused consternation among critics and public, came to New York City from Bay City, Mich., in 1922, when she abandoned a large dental practice. Soon after her arrival she held the first of a series of exhibitions of her crude, powerful paintings. Completely untaught, Mrs. Bush disdained spiritualism but claimed her paintings were created with the help of a mysterious "They" whom she believed were the spirits of deceased artists. Her last exhibition was held at the Hotel Gotham branch of the Grand Central Art Galleries in 1943.

During the early years of the depression Mrs. Bush also attained fame in her role as "Lady Bountiful of the Bowery" where for three years she gave meal tickets to as many as 5,000 men daily. It was this charitable work that attracted the admiration of Mr. Bush, whose third wife she became early in 1931. Surviving are her husband and a sister, Mrs. G. D. Tunison of Bay City.

Prize Competition for Fabric Designs

Through its Department of Industrial Design, the Museum of Modern Art has announced a \$2,000 prize competition for designs for printed fabrics. It is sponsored by leading stores throughout the country, and the jury-selected prize-winners will be reproduced and offered for sale.

An exhibition of both the designs and the fabrics reproduced from them will be held at the Modern Museum next Autumn, after which it will be circulated nationally, and possibly abroad. For further information see Where to Show on page 29.



Less Fashionable Walks of Life

ERNST HALBERSTADT, a young German-American, is now making his one-man debut at the Kraushaar Galleries (until Mar. 16). Even without recourse to the brief catalogue biography, it wouldn't be difficult to guess that he has done a lot of murals, has worked with and is genuinely interested in people from the less fashionable walks of life, and that his hobby is hot jazz.

It is Halberstadt's sympathetic insight into the character of the human animal that first strikes one in the show—the expressions on the poker-faces of poker players, particularly around their mouths; the gestures of checkers players; the silent, serious segment of members of "one-third of the nation" as they listen to the news of Roosevelt's death.

Blue Plate Special, with its seeming ease of composition and interwoven figures indicates the discipline of mural painting. *Bunk Johnson at the Savoy*, an odd combination of the meticulously painted head, hands and instrument of the musician laid on a roughly pigmented, expressionistic background, and some small, well designed Harlem cafe scenes that are both hot and blue, speak for the artist's avocation.

Some of the most interesting passages of painting make additional use of a deft, superimposed drawing line to delineate contours and accent gestures as in *A Visit for Joe*, also notable for placement of figures, characterization and depth of composition.—JO GIBBS.

Martin Kainz Landscapes

Paintings by Martin Kainz are currently to be seen at the Lilienfeld Galleries. The artist is most successful when he turns his attention to landscape and leaves portraiture and flower studies to others. Particularly noted among his happier essays are a vigorous *Trees in the Fall*; *Road to Long Pond*, with its textured snow; and *Snow Under a Veiled Moon*, a highly poetic and impasto canvas. (To Mar. 8.)—B. W.

Poker: ERNST HALBERSTADT. On View at Kraushaar



March 1, 1946



Brave Lion: JULIO DE DIEGO

De Diego Visits Mexico—Invents a Myth

TWO NEW SERIES of canvases by Julio de Diego are soon to be shown at the Nierendorf Gallery in New York. First of the two series is titled *Flight* and constitutes the artist's reaction to air travel from New York to Mexico.

When the works were previewed, de Diego spoke vividly of his thrill upon discovering the new aspect of familiar things as seen from the air. Dramatically he described Corpus Christi at night as an "illuminated crown" with its pin points of vari-colored lights and burning gas from the oil wells. From the air, mountains become snake-like, sunken ships seem submerged skeletons of some strange long extinct creature of an earlier age. These are new forms interpreted through relief, impasto in technique, and highly glazed. The artist has been successful in his interpre-

tations of man's lately conquered world.

The second half of Julio de Diego's show is devoted to myths. "I am," he claims, "an inventor of myths . . . there are myths all around us waiting to be created. I could make a New York myth if I chose."

De Diego told of the inspirations that he had found in Mexico among the Indian children . . . How the death of one lad who was collecting scorpions to turn into the Government for anti-toxin, became the springboard for his canvas *Very Poisonous*, a dramatically stylized conception of the deadly insect. *People Being Converted Into Crickets* was born as the result of a chance remark made by a little boy with an obsession concerning crickets. In his eyes, according to de Diego, the world was peopled by the tiny insects. The *Myths* are not as pigmented as the *Flight* series. Several in fact have been executed in pastel. Here the painter's feeling for over-all pattern and rhythms manifests itself as does his subtle color sense. Exhibition to continue through March 30.

—BEN WOLF.

Views of New England

Alois Fabry's watercolor impressions of New England, on view at the Grand Central Art Galleries, are fresh and pleasant interpretations of familiar scenes. There is *The Sentinel*, the big old tree standing guard by the water under light-streaked sky; *Rocky Coast*, showing the fierce old coast in new mood, enlivened by gaily-striated rocks; *High Tide*, with its deep blue water characterized with calligraphy.—J. K. R.

With the Gotham Painters

The Gotham Painters are showing a group of oils and watercolors at the 8th Street Gallery to March 3. Especially noted are William Fisher's *Minetta Street*, the nude *Olga* by Bess Gould and *Pom Poms*, a colorful still life by Lyn Greene.—J. C.



Purple Gladioli: ARTHUR B. CARLES

Philadelphia Honors Carles and Watkins

PHILADELPHIA is currently honoring two of its most distinguished painters with an exhibition of their work at the Philadelphia Museum. The men so singled out are Arthur B. Carles and Franklin C. Watkins. Times have changed since Thomas Eakins languished in Philadelphia.

It is fascinating to trace the development of these men from their frankly Cézanne beginnings, their tireless struggle for valid self-expression and their final flowering in their own aesthetic rights.

The earliest Carles on view is a *Nude* dated 1910. There is little hint here of the color and unorthodox compositions that were to come. A little later we see Carles under the spell of Cézanne in a work titled *Blue Glass Bottle* dated 1913. The close of the First World War marked an important step forward for the artist, for it was then that he painted *The Marseillaise*, today in the permanent collection of the Philadelphia Museum. In this large canvas a brilliant high pitched figure stands in sharp relief against a turbulent low keyed landscape. Sharp accents are picked up from the Tricolor clutched by the powerful nude representing shattered France. The *Turkey* of 1927 is a brilliant pigmental fantasy with its violet smashes of light and breathtaking variations of greens and purples. Carles' color in the *Turkey* literally trembles, impasto in sections and barely covering its canvas in others. If the artist is remembered by any single work it probably will be for this one. It is a triumph of pure color. The year 1927 also saw the creation of *Blue Abstraction*, a title that gives little indication of the variety of colors orchestrated.

The 1930's saw a greater accent in the direction of incisive form and cerebral considerations of composition. This

does not mean that loving care was still not lavished in the direction of color—it still was. But there a more deliberate approach seems to have entered the artist's studio and much of the sheer emotionalism of his earlier period is missing.

Franklin C. Watkins is a good choice as running mate for Carles. The two artists first knew each other as pupil and instructor when Carles taught at the Pennsylvania Academy and Watkins was enrolled as his student. Though of equal stature today with his former teacher, Franklin C. Watkins' path lay in another direction. As Curator Henry [Please turn to page 28]

Negro Spiritual: FRANKLIN WATKINS



Modern English

AN EXHIBITION of paintings by Graham Sutherland, at the Buchholz Gallery, affords an opportunity, only too rare, of viewing the work of a modern English artist. In his obvious interest in nature, Sutherland is in the English tradition, but not in his transcription of it. His work is provocative in its skillful setting down of recognizable forms in new and arresting relations. An ability to concentrate on the general character of his subjects rather than on the trivial and accidental, indicates clearly that the artist expresses the ideas that nature suggests to him on his own terms.

The brilliance of color, against which most of his forms are set, is like a flooding illumination heightening the effect of contours and shapes. In *Thistles*, a rhythmical movement appears to arise from two pivotal sources and spreads throughout the canvas. *The Lamp* in its balance of forms and integration of linear pattern is one of the few paintings that approaches conventional design. The acuity of contours and enhancement of color pattern in *Red Thistles*, chalk and gouache, and *Thistles and Sun*, in the same medium, are outstanding items.

Tree Forms Ravaged by the Sea presents the stark essentials of the subject in solidity of design, while *Two Hills* loses something of the force of its large forms in a frittering away of detail. In most of the paintings, one feels that the artist has elicited the character of the natural forms he depicts, seeking to find a design inherent in them, rather than imposing a decorative scheme upon them, though as abstract designs they have both power and interest. The figure pieces are the least successful of the items shown. (Until March 23)

—MARGARET BREUNING.

Art Directors Show

Oils and watercolors are currently on view at the Ferargil Galleries by members of the Art Directors Club. This, the 6th Annual exhibition to be staged by the group, is marked by its variety and overall modernity.

Perhaps the most avant garde entry in the show is offered by Lester Beall. Titled *Sweeney's Swamp* it appeals with its variety of textures and freedom of expression. There's an incisive ink and wash celebrating the joys of summer theatre on Cape Cod titled *The Playhouse* from the brush of David Block, who somehow manages to retain a fullness in his watercolor despite its extreme precis. There's a chuckleful work in oil called *An Early American Nocturne* by Mehemed Fehmy Agha that incorporates cats and *souris-avec-fromage*. *Man of the Year* from the brush of James Flora is remembered for the consideration given its abstract balances while Dufy comes to mind when viewing *Ferry to Fort Lee* by A. Halpert.

Neptune Ballet by James D. Herbert combines that watery ancient with modern lassies in slacks. There's an impasto portrait of *Phillip Lewis* by Lester Rondell that is commended for your attention. Moody drama marks Arthur Weithas' Hawaiian impression titled *Rain over Palo* while there's a fresh vigor sense in *Early Morning Train* offered by Alex D. Sniffen.

The Art Digest

Billings Returns

HENRY BILLINGS, whose paintings, gouaches, and lithographs are on view at the Midtown Galleries, has not held a one-man show for eight years. During this period he executed a large number of murals and recently served in the army. His present work reveals the influence of his distinctive mural paintings, particularly in the employment of large simplified forms, high color gamut and sharply-defined contours—all usages that count heavily in the clarity of impression necessary for paintings intended to be viewed at a distance.

Billings has carried over much of this technical performance to these canvases, so that there is a sort of vehement assertiveness about them that awakens and holds interest. His themes possess a remarkably concentrated expression, carried out with economy of means. The flat silhouetted figures of many of these paintings, often carved out by shafts of illumination, have remarkable characterization in gesture and bodily pose. In *Sonata*, the two figures, apparently whispering over a program, epitomize the whole milieu of an inattentive audience, as in *Elevator*, the glimpse of faces in the open cage becomes a vivid portrayal of personalities. In *On the Line*, it is amazing how much character backs, hats and crowded forms reveal.

There are many witty subjects such as the Jezebel of *Rare Orchid*; *Disturbed Patient* or *Thursday Evening Club*. *Discovery* is quite a disparate theme from the other canvases, a partly clothed figure holding up drapery over her head. The beauty of the luscious reds of the drapery and the sound modelling of the nude torso with a delicate shadow of the upheld fabric lying on the shoulders are curiously contrasted with the flat, almost-structureless face. (Until March 9.)—MARGARET BREUNING.

Discovery: HENRY BILLINGS



White Sentinels: CHARLES SHEELER

Cross-Section of Sheeler's Classic Precision

BACK IN THE DAYS before some of our prominent and newsworthy young moderns were born, Charles Sheeler, friend of Duchamps and Brancusi, was represented in such famous modern collections as those of Lillie P. Bliss, the Arensbergs and John Quinn. From the time of the Armory Show when Arthur B. Davies invited the young hopeful to exhibit six canvases until 1931, Sheeler was a comparatively frequent exhibitor in both of his media, painting and photography.

Since then he has had just two exhibitions—that final honor for modern artists in America, a retrospective exhibition at the Museum of Modern Art in 1939, and a showing of a group of oils commissioned by Fortune magazine at the Downtown Gallery in 1940. This month Downtown will show a cross-section of work executed over the past six years, most of it lent by collectors and museums and not seen before in New York (March 5 to 23).

There is no living American artist I can recall who has so long a bibliography of books, monographs, appraisals and appreciations to his credit, so there is little use going into Sheeler's personal and artistic biography again. But one can't help but marvel, when looking at his new work, at the arrow-straight, undeviating course of Sheeler's career. While his contemporaries both here and abroad were inventing or pursuing all manner of strange new gods, Sheeler has stuck with his classic precision and solid architectural forms, developing and perfecting a technique so perfect as to be unnoticeable as such.

His entire oeuvre is "of a piece," and the seventeen new oils and tempers slip noiselessly into the body of his work, both in subject and treatment. *Water*, winner of the Harris prize in Chicago last Autumn, is a fine example of the artist's industrial subjects (he was the first to see the beauty of them). Subdued and pearly in color, it is superbly balanced in its simplified forms. In the small *Coal*, noted at Carnegie this season, Sheeler makes a fine abstract pattern out of a grab bucket, its cables and booms etched

against the evening sky. *Shaker Barns*, a subject to which he has been faithful for a quarter of a century, makes full and characteristic use of shadows as a structural part of the design—even the bare trees are seen only as silhouettes against light-drenched walls.

If there is any trend to be noted in this group of paintings it is that Sheeler is again approaching pure abstraction through a process of ever-increasing simplification. One of the latest oils, *It's a Small World*, actually a rendition of the angular steps and the parabolic curve of a blue shadow cast on the outside of a huge retort, can be best enjoyed as a study in abstract design.

Each painting will reward careful study of the subtle complexities of color, light and shade and the unobtrusive perfection of ratio and proportion in composition, for their seeing simplicity is a delusion. This coolly objective, sensitively intellectual king of the craftsmen works slowly. "The time," he has said, "is not consumed by elaborate technical processes but in trying to maintain the statement with the least possible amount of revision. For I favor the picture which arrives at its destination without the evidence of a trying journey rather than one which shows the marks of battle. An efficient army buries its dead."—JO GIBBS.

Francin's Ganymede to Walters

The Walters Art Gallery collection of 18th Century French sculpture has recently been enriched by Claude-Clair Francin's *Ganymede and the Eagle*, a gift of Mrs. Ralph K. Robertson.

The statue was originally commissioned by Louis XV to be placed in the luxuriant gardens at Versailles. Before the work could be finished Francin left Paris to complete the sculpture details started by Verbeckt on the famous square in Bordeaux. On his return to the Capitol he resumed work on *Ganymede*, but fate again interfered and Francin died in 1773 leaving one hand of the statue still incomplete. 34 years after its conception the statue was finished by Dupre.





Manabozo and Friends: YEFFE KIMBALL

Yeffe Kimball, in Debut Show, Combines the Old With the New

WITHIN THE COMPASS of Yeffe Kimball's art, as presented at the Rehn Galleries (opening March 11), are contained the essential elements of two age-removed cultures—that of the American Indian, which was contemporary perhaps with the zenith of Egypt, blended with the sophisticated taste of the true modern. While Miss Kimball often seeks her source in the lore of her people, she has rejected the traditional symbols to create pictorial statements built around the modern concept that a painting must be constructed in the same sense that an ar-

chitect blueprints a building. Sired by an inventive mind finding articulation through consummate craftsmanship, these paintings make indelible impression not so much because of their ancestry, but through their validity as original aesthetic expressions.

Keynote of the exhibition is struck by *Manabozo and Friends*, non-conventional in its handling of repeated forms which through intentional symmetry lead the eye to the center of interest—the figure of the little Indian boy protected by his animal friends. According to Indian legend, Manabozo is the Mir-

acle Child who was found, not unlike Moses, in a lily field by his grandmother Nakomis (hence Longfellow's epic of Hiawatha). Born of a mating of the Moon (mother) and the West Wind (father), he was endowed with the qualities of both man and god. He called all animals brother, sought their companionship in times of stress.

The dynamic study of a vitally masculine buffalo, aptly titled *Ego*, carries something of the feeling of the eternal power one senses before a drawing in a cliff dwelling. It is modern, at the same time very old. *Black Fantasy*, taking its theme from a graceful horse, is in realization a rhythmic curve that achieves sheer beauty of semi-abstract form. *Harmony*, another variation on equine theme, while abstract in its conception, avoids flatness of pattern—an artist's solution. Occasionally an innate sense of humor invades these canvases, as in *The Lovers*, two birds sitting on a limb, the male contented with this best of all worlds, the female wondering what next. Also characteristic of the artist is the wide range of tonality she extracts from a deceptively simple palette, as in *Conception*, with its swirling movement of red, blue and black.

Previous to Miss Kimball's first one-man show she had won recognition from most of the nation's large national shows. Carnegie, last fall, included *Fawn and Spirits*, which through its graduated, multiple forms extends into what seems infinity. The Whitney exhibited *Ghosts*, cleverly integrated in fool-the-eye profile. The coming Virginia Biennial has invited a powerful, fearsome version of *Black Panthers*. Behind this success lies perhaps the eager searching of the art world for something that is personal to the individual artist; these paintings have not been painted before.—P. B., Jr.

Dominguez, Spanish Abstractionist, Exhibits

A DYNAMIC SPANISH PAINTER, Oscar Dominguez, is currently having his first American exhibition, at the Hugo Gallery through March 9. Born in Spain 41 years ago, Dominguez has lived long in France. Many of the paintings shown were stubbornly executed during the German occupation of Paris, while working with the French underground.

There is a great deal that is familiar in Dominguez' work as he weaves various threads of abstraction and surrealism from many sources. Subject matter also is not unique in its mixture of the real and the imaginary, the mechanization of lifeless objects and the animating of machines. What makes the artist important, then, is the vigor and strength of his creations.

There are 19 paintings in this introductory show among which the following made strongest impression: *Composition No. 7*, one of the few semi-abstractions; the embodiment of rushing movement in *La Cycliste* (reproduced right), and a group of vibrant figure compositions of Egyptian inspiration.—J. K. R.



Village Twosome

The Carl Ashby Gallery on Cornelia Street in Greenwich Village (near W. 4th & 6th Ave.) is at present holding a joint exhibition of abstract canvases by Howard Daum and Oscar Collier. This is a first exhibition for both artists and augers well for their futures. In several of the exhibits by both men there is felt a certain stylization that brings the pictures dangerously close to "art moderne." But those that come off do so with vigor and enthusiasm.

Particularly noted by Daum was a semi-abstract *Rooster* that retains its identity despite its semi-abstract approach. *The Crucifixion* becomes disarmingly decorative in the artist's hands while well massed blues mark *Pompous Lion*. Oscar Collier creates intricate pattern in *The Mother* and pleasing almost leaf-like passages in *Lower East Side*. *The Suspects* is remembered for its filled canvas that utilizes every available portion of its surface, avoiding crowding at the same time.—B. W.

Schanker's Texture

Temperas by Schanker are currently on view at the Willard Gallery. Objective titles mark these highly abstract patterns that please the sensual eye through their textured surfaces. Movement marks *Landscape Through a Window*. *Walk Through the Woods* is one of the most appealing works in the show with its maze of greens. *Twigs and Leaves* achieves space while *Tree Forms* is marked by spotted shapes. Through March 23.—B. W.

Below is reproduced Unloading Howitzer Shells, a watercolor drawing by Major Barse Miller, one of 40 war drawings comprising Miller's first New York exhibition since his return to the States after several years overseas, where he served as Chief of the Combat Art Section, General Headquarters, Corps of Engineers, Army Forces Pacific. All the works in the show, current at the Ferargil Galleries, are studies made in the Philippines, China and Japan for his army work. Of these impressive and moving works fellow war artist Paul Sample has written: "Nothing disrobes a man's artistic stature as do his drawings. Here there can be no tricks; and facility without content is in no other medium more apparent. . . . As documentary drawings in the sense of reporting some aspects of the army's war in the Pacific they are vigorously authentic." With this summation we agree.



March 1, 1946



Bowl of Fruit: MAX WEBER

"Blue Period" Max Webers in Exciting Show

RECENT PAINTINGS by Max Weber are currently to be seen at the Paul Rosenberg Galleries on 57th Street. The work is largely a continuation of the artist's more recent directions, disturbing to many who prefer his earlier work but

aesthetically satisfying to this reviewer.

Subtle pinks melting into variegated blues and greys mark *Dauntless Bird* with its lost and found nudes. Form is well orchestrated in *Motherhood*, while *Wind Orchestra* indicates directions of forms through color oppositions and is not lacking in sly humor. Massed color creates volumes in space in a movementful work titled *Three Literary Gentlemen*. A still life titled *Bowl of Fruit* achieves balance through a rectangular form behind its central theme, pitted against a forward moving plane incorporated in its foreground. Counterplay marks *Sculptor's Studio* so that it might be likened to an intricate musical pattern.

It is a "blue" show when observed as a unit, its accents generally finding their origins in off-vermillions. In all the displayed works one feels an experienced hand that is not content with repeating itself but is restless with the urge to experiment and seek new directions. Through March.—BEN WOLF.

Anna Neagoe Goes Abstract

Anna Neagoe's preface to her exhibition, just closed at the Norlyst Gallery, expresses the aim of many abstract artists. "A canvas, before it becomes a picture, is nothing but a flat surface," she wrote. "The artist's aim is to recreate this flat surface into a two-dimensional activity. He has at his disposal color, space, form. With these elements he creates images of his own fancy."

Formerly a representational painter, Mrs. Neagoe's recent expression is abstract—only here and there do the natural objects emerge. Most successful among the inventive pictures are *Kaleidoscope*, a fanciful and gay painting which notably conveys impression of bright-colored movement and change, and *Magic Island*, remembered for poetic color.—J. K. R.



Now when every gallery boasts of at least one "genuine primitive" it is more heartening than ever to see the paintings of Grandma Moses, one whose sensational discovery ten years ago refreshed it all. Grandma, whose full name, as every one knows, is Anna Mary Robertson Moses, is 86 years old; but her recent paintings retain the freshness of vision and communicative joy seen in the early works painted when she was a youthful exhibitor in her 70's. These poised and happy memories of things and places past are now on view at the American British Art Center (through Mar. 23). Above is reproduced Grandma Moses Goes to New York City, commemorating the artist's departure from her upstate home. Grandma is the shawled figure shaking hands in the center of the canvas.

Other outstanding works among the 44 paintings, selected from work done during 1939 to 1946, are The Cambridge Hospital, sparkling and frosty under soft grey skies, a view of Sycamore Farm, peaceful in pale, checkered apple greens; and Over the Bridge to Grandma's House, shown in the 1945 Carnegie Annual. Since Grandma's comprehensive exhibition at the Galleries three years ago, her work has been exhibited in 28 museums and galleries and been invited for one-man shows in London and Paris.—JUDITH KAYE REED.

Priebe Presents His Own Enchanted World

Did you EVER peep in on a grazing okapi—the African animal with striped legs? Can you imagine the world's awed amazement when the first whippoorwill was discovered? And what kind of woman would you think should tempt a unicorn?

These are the situations you will encounter at the Perls Gallery where the young Milwaukee fantasist, Karl Priebe, is showing his enchanted world. When an artist combines high technical

KARL PRIEBE



achievement with beguiling images of an altogether delightful universe there is little to do but enjoy being spellbound. Our favorites in this large show (30 paintings) include: the irresistible *Temptation of the Unicorn* (see cover); *Discovery of the Whippoorwill*, the fiery bird set jewel-like in a twilight green landscape; the glowing maiden in *Wedding Hat*; the mysterious *Performer*; *Parade* and *Colloquy*, the latter two served in Priebe's earlier style of glowing luminosity—gently radiant with greens and orange.

For those who prosaically inquire into the stuff these dreams are made of—the catalogue explains that Priebe works exclusively with the medium of casein, a milk product. First the compositions are sketched in pencil, then the absorbent board is covered with successive layers of washes until the final coat of opaque casein brings out accents and details. Unlike oil painting, a casein painting differs widely in tones and values from its finished state when it becomes set and one with the board.

—JUDITH KAYE REED.

Josephine Droege Resigns

Miss Josephine Droege, for many years Secretary of the National Association of Women Artists, has resigned. Her post has been filled by Marguerite Newbaker.

Versatility Plus

ANY WRITER who feels versatile because he can illustrate his own books, any dancer who is proud of his ability to design sets—in fact anyone who thinks he is doing something unusual by exercising two talents should stay away from the Newhouse Galleries. For once again Angna Enters is holding an exhibition attesting to such extraordinary ability and industry as to make the average workman feel like an indolent clod.

To summarize: Miss Enters' distinguished dance theatre, last season played 74 performances in the United States and Canada. She is the author of three books, the script for the successful film *Lost Angel* and is currently under contract at M-G-M. Since 1939 she has held 11 New York painting exhibitions, as well as other showings throughout the country.

The news of the current show, which covers many subjects in as many media, is the fact that it includes five of her first sculptures—rhythmic terra-cotta figures modeled on characters in the Angna Enters Theatre. Other new works are the spirited paintings sketched on the M-G-M lots where Miss Enters is adapting her autobiographical book, *Silly Girl*, for the screen. Of greater interest are the paintings suggested by Proust's *Remembrances of Things Past*, imaginative pictures which fully render mood and image.

But as in previous exhibitions it is the clever, skilled line, used so successfully here in the drawings and watercolors, which steal the show. And it is this same perceptive line which, threading through all Miss Enters' works, keys her expression in each medium.

—JUDITH KAYE REED.

Diverse Trio

AN EXTREMELY diversified show is the three-women exhibition current at the Argent Galleries. In the front room Margarita Gibbons, former Metropolitan Opera ballerina, is holding her first exhibition of paintings, most of them variations on theatre themes. *Pas de Trois*, a stylized composition with adored hero and two ballerinas; a plump portrait of *Circus Babe* and a quiet *Winter Landscape* are notable.

In the rear gallery Ethel Paxson is presenting studies in oil of The Cloisters. In the summer of 1943 Miss Paxson and her painter friend, Mary Black Diller, shared the distinction of being the only artists permitted to work in oil at the Rockefeller-given adjunct to the Metropolitan Museum. Accurate in rendering the architecture and statuary of this recreated island of peace in the midst of New York City, the paintings should make an unusual picture record for distant museums or schools.

The last but perhaps the most unusual exhibitor of the trio is an Englishwoman, Katherine Bertram, who calls her work "paper paintings." Inspired some years ago by an account of the wonderful "scissor mosaics" made by Queen Anne's lady-in-waiting, Mme. Delaney, Miss Bertram set to work composing pictures made entirely of paper. Brilliantly decorative in bold color the pictures combine infinite patience and skill with freely drawn designs.—J. K. R.

The Art Digest

Cikovsky's Color

NICOLAI CIKOVSKY, one of our more dependable artists, seldom disappoints his audience, and his current show at Associated American Artist is no exception. If the still lifes and flower pieces aren't up to the superb beauties of two years ago, the landscapes this year are better, and the figures at least are par.

The work is generally much freer; in fact, the artist develops a half-fauve, half-primitive quality in a couple of the canvases, and quiet humor is served in generous portions by way of the small, incidental figures in the landscapes. Cikovsky is dead serious about individuals in his portraits, but the anonymous mass of humanity—strollers, sailors and their bobby-sox girls, farmers and fishermen—he sees as the likable but somewhat ridiculous creatures we are. It goes without saying that his color continues to be a major aesthetic pleasure.

Among the landscapes, the Long Island subjects were most appealing as pure painting plus captured mood, among them *Blue Landscape*, a fine, simple composition depicting the serene joys of fishing in benign surroundings; *Fishing Place*, with its green sea, gulls and nets drying on a sandy shore; and *North Sea, Long Island*, its shores tinged with glowing pinks and flecks of black.

This year's *Girl in Red*, a handsome painting, bears a strong family resemblance to his *Girl in Red Jacket* which was purchased by Carnegie from the 1944 painting Annual. Particularly sensitive is a small, well organized portrait of Raphael Soyer. The exhibition continues through March 16.—JO GIBBS.

Vanguard Shows at Print Club

The Vanguard, a recently organized group of graphic artists who devote themselves to advanced ideas as well as experimental intaglio, relief, stencil printing, are holding their first exhibition at the Print Club in Philadelphia (until Mar. 22).

North Sea, Long Island: NICOLAI CIKOVSKY. On View at Associated



Unidentified Brig in Storm: THOMAS BIRCH

Handsome Ladies of the Seven Seas

HISTORY AND ROMANCE are mingled in the exhibition of American marine paintings, at the Harry Shaw Newman Gallery, for many of the ships depicted have figured importantly both in war and commerce, while the beauty of the graceful clippers, the spreading sails of packets, schooners and towering merchantmen remind us, alas! that these handsome ladies no longer grace the seven seas.

The painting of an *Unidentified Ship Foundering off Newfoundland Banks* (unknown artist) is tragically presented; flashes of lightning play over a darkened sky, the sinking ship with bare poles is battered by heavy seas, while a long boat carries off the crew abandoning the hopeless wreck. The sketch for this canvas is said to have

been made at the time of the disaster from the deck of the *Cincinnatus*.

Alabama vs. Kearsage, by Xanthus Smith, presents the ships in full action, but it is arresting not alone for its historic interest, but as much for the admirable rendering of the different hues of the lucent green water and the melting softness of the skies. *Unidentified Brig in a Storm*, by Thomas Birch, rolls in the trough of waves to which the artist has given ponderable weight while the heavy banks of clouds and the moisture of the atmosphere are vividly set forth.

All is not destruction, however. The *Corinthian*, by J. B. Pringle, is taking in her proud spread of canvas as she enters port; racing clippers skim like birds over the seas; the proud *Hazard of Salem*, by George Ropes stands out majestically with filling sails, while the romantic *Sunset on the Coast of Maine* by Fitzhugh Lane, depicts a ship silhouetted sharply against a brilliant western sky.

Coming to a later period, when steam is beginning to replace sails, the river steamer *Phoenix*, by Charles A. Lawrence, with awnings fore and aft, or the impressive Hudson River steamer, *America*, effectively set against a background of green Palisades seem to vaunt themselves over the old ships.

—MARGARET BREUNING.

Antiques at Madison Square

Dealers from out of town and from other countries who were confined to local display during the war will add their treasures to the Second Annual National Antiques Show to be held at Madison Square Garden the week of March 11. Attendance is expected to surpass last year's record and James P. Montllor, Executive Director of the show has estimated the total value of the exhibits to exceed \$10,000,000. Of particular interest to the antique lover will be the exhibits of M. Comer of London and Benjamin Ferber.





Plantation Road: THOMAS HART BENTON

Chicago Views Benton, Midwest Dickens

THIRTY-NINE YEARS AGO Thomas Hart Benton arrived in Chicago from southwestern Missouri to study cartooning at the Institute. But, according to him, plans went astray because "there were painting addicts in that place. A few of them, with that strange propensity of addicts toward the corruption of others, began to work on me . . . put temptation and enticing vision in front of me. I gave up cartooning ambitions, much to the consternation of my folks who thought cartooning was low enough, and became a painting addict myself. For twenty-five years or more thereafter I had a hell of a time not only making ends meet but making anything meet. However, outside of painting, which is always a pain in the neck because of its manifold and unending technical and or-

ganizational problems, I had a pretty good time in those years and I wouldn't change them a bit if I had to do them over."

On February 28, Benton's first one-man show in Chicago opened at Associated American Artists, marking, also, the first anniversary of these Galleries in that city. It is composed of his familiar subjects, executed in his familiar manner; most of them have not been exhibited before. With the exception of the *Custer's Last Stand*, subtitled *Bar Room Picture in the St. Louis Mode*, and the familiar, big *Rape of Persephone*, a conversation piece in more ways than one, all the new pictures are of the people, their activities and mules, the landscape and growing things of the artist's native Midwest.

In his characteristically forthright

manner, he asks the citizens of his city of adoption to "let the question of how 'good' these paintings are pass in favor of another question: How like are they to the things you know, to the experiences you have had in the America in which you live?"

No one who knows him has ever questioned Benton's integrity and broad human sympathies, his passionate interest in things fundamentally and indigenously American. As for Benton the man and painter, and what he has accomplished in the 39 years since he came to Chicago as a student, an appreciation written by Thomas Craven is worthy of repetition:

"Thomas Hart Benton is more than a painter: he is an American phenomenon, combining in an explosive mixture the various offices of social historian, anthropologist, cultural irritant, and vivid exponent of the American civilization. He is a master designer, the best, perhaps, in the whole range of contemporary painting.

"It is not controversy that has brought Benton forward; nor is it sheer productivity that has made him the most influential of American painters. He has risen to leadership because, like Homer and Eakins and Bingham, he has something unmistakably American to offer—the temper, the spirit, the broad humor and genial roughness, and the inexhaustable richness—things Americans can participate in and enjoy, scenes and characters which make them gay, or sad and sentimental in their own American way. There is nothing precious in his art—and nothing precious in real Americans.

"I am no longer unduly concerned over greatness in art; I have seen too many 'great' men pass out of the picture into early desuetude or oblivion. But there are a number of attributes the possession of which distinguishes an artist from his contemporaries, and which, conjoined in a striking personality, no critic can afford to ignore. In the variety and range of his attack; in his ability to seize upon and communicate the healthy strength, the energy, the telling details and the large, characteristic modes of action—in a word, in the multifariousness of American life—Benton stands, as Thackery said of Dickens, at 'the top of the tribe'."

Abramowitz at New Age

Albert Abramowitz paints with a subdued palette of browns and reds, but conveys through expression and figure placement a deep emotional power. The near-abstract *Fright*, with its three huddled figures and splashes of brilliant color comes close to actual picturization of a scream. Also of outstanding merit are *Dispute*, *Wistful*, *Lament No. 2* and the portfolio of finely executed linoleum prints and color woodcuts. The exhibition will remain on view at the New-Age Gallery until March 16.—J. C.

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The Art Digest

WILDENSTEIN and CO., Inc.

EXHIBITION OF OILS
AND
WATERCOLORS
BY

CARROLL TYSON

March 13 - 30

19 East 64th Street, New York City

Paris

London

O'Keeffe Annual

NEW OILS AND PASTELS by Georgia O'Keeffe are on view at Alfred Stieglitz's An American Place in New York. Most original among the oils are two from a group the artist has designated as the *Pelvis Series*. Large forms, simple yet carefully considered, create depth with color combinations of red and blue and red with yellow. A fairly direct *Cebolla Church*, with its sunbleached adobe walls, has some of the fantasy of Grimm's fairy tales about it.

Two of the New Mexican landscapes titled *Black Place No. 1* and *No. 2* respectively, make the earth appear as though the Cardiff Giant had tossed there in his sleep. Several of the pastels find inspiration in the spiral movement of a *Goat's Horn*. They seem to expand in space like ripples in a pool of water. The exhibition will continue through March 27.—BEN WOLF.

Kupferman & Leopold

Two channels of contemporary art expression are explored at the Mortimer Brandt Galleries where Lawrence Kupferman and Herbert Leopold are joint exhibitors. Bostonian Kupferman, who teaches painting and serigraphy at the Massachusetts School of Art, is an accomplished painter, speaking in the brooding idiom of Soutine. Tortured New England streets, whose buildings lean crazily in unhappy, mystic ecstasy are presented in burning palette. There are fluid watercolors whose painted lines attest to Kupferman's skill as a printmaker.

Leopold, young New Yorker in his middle 20's who teaches at the Riverside Museum, works in a grey-keyed palette, offering mystic interpretations filled with Hebraic symbolism. Both shows through March 16.—J. K. R.

The portrait of Brigadier General Frederick W. Castle by Raymond P. R. Neilson, is currently being shown at Portraits, Inc., prior to being flown to the dedication ceremonies of Castle Field in Merced, California, named in the General's honor. General Castle, one of the heroes and pioneers of the Eighth Air Force, was killed in action over Belgium in December, 1944 forfeiting his life at the age of 36 to save his crew.



Prairie: STEPHEN CSOKA

Fifteenth Retrospective at Contemporary

THE FIFTEENTH ANNUAL RETROSPECTION, at Contemporary Arts, should be a gratifying event to that organization, both because of the definite progress evidenced by early members, and for the promise implied in the work of recent ones. Moreover, the wide variety of this exhibition demonstrates that Miss Francis, Director of the gallery, has not selected the artists in adherence to any particular form of expression, but rather because she has believed them to be potentially good painters.

One of the outstanding canvases is *Prairie*, by Stephen Csoka; riders and tethered horses, a tumbledown building

and a shattered tree towering to the horizon with its scant green branches are set against a luminous sky where one warm color melts into a colder one in the sweeping movement of the clouds. It is a romantic interpretation of an ordinary theme executed with sound brushwork and a fine appreciation of values.

Breakwater, by Guy Maccoy, its jam of tumbled logs, its flying water fowls given sharp contour lines of black and its tree almost a scribble of lines is an arresting canvas. Lawrence Lebduska's *Fantasy* includes strange animals in a

[Please turn to page 31]

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ZULOAGA

MEMORIAL LOAN EXHIBITION

ARRANGED BY

MARIE STERNER

FEBRUARY 25th — MARCH 30th, 1946



Minotaure: ENRICO DONATI

Donati, Surrealist or No, Intrigues the Eye

SINCE ENRICO DONATI burst upon the New York scene a couple of years ago and almost split the bona fide surrealists into something comparable to Stalinite and Trotskyite groups, the situation has become so befogged that most people have given up trying to attach labels to a good part of avant garde painting.

Whether Donati is a surrealist or not doesn't matter much any more. But if he is, his dreams and subconscious are filled with the most colorful of Never-Never Land flora, which, if not necessarily out of this world, seldom touches its crusty surface. There is no fauna to speak of in his current show at Durand-Ruel—even the *Minotaure* came from a mythical forest rather than a mythical barnyard. *La leçon d'amour dans un parc* takes place in shimmering green submarine depths, among phosphorescent light and waving watery tendrils. In *Trapeze* (the title contraption is as invisible to me as the Emperor's new clothes), a strange, kelp-like form in wonderful yellows and flames floats just above the clouds of a turquoise, tropical sunset, almost loses itself in the deep blue shades of night above.

If the compositions as a whole are less than uniformly successful, they seem generally stronger, less tenuous than last year. The color is splendid and much more varied, ranging from the pearliest of opalescent hues to the

indigos of lightless night or ocean floors. Here and there, without obtruding too much, one detects some of the mannerisms of Seligmann—with, of course, Donati flourishes.—JO GIBBS.

Idiomatic Bread

The surrealist paintings by Howard Warshaw, current at the Julien Levy Gallery through March 9, are an excellent illustration of idiomatic painting. Warshaw is a trained and careful painter who couples fine drawing with equally well developed interest in surface textures. For subject matter he instinctively chooses still life—a vase with a rose, two potatoes, a cabbage and bread, a silver pitcher with eggs.

But these are horrific times and bread, despite its significance to the starving, here appears a discredited art subject. Too many modern artists are hesitant to paint such homely objects with the sincere honesty of the old Dutch masters. So the potatoes of Warshaw swell to forboding significance, the cabbage begins to decompose before our eyes, and the painted walls behind the vegetables gloomily shed a layer of skin.

Outstanding among these pictures are *Interior with White Arch* and the large *Interior with Gown*, both broodingly romantic in rich contrasts of white, grey and black with touches of brighter color; *Still Life as a Landscape*, clever in turn-table conventionality.—J. K. R.

Rouault Without Color

THE EXHIBITION of graphic works by Georges Rouault, at the Galerie St. Etienne, is an important event, not alone because it is the first showing of his works devoted entirely to black and whites, but further for the wide selection from his oeuvre.

Disregarding the early association with the mystic Gustave Moreau or the Catholic influence of Bloy, Rouault's nature reveals itself as profoundly religious, a spirituality tinged with mysticism, intensely preoccupied with the problem of sin and redemption. In the series, of etchings, *Misères de Guerre*, evil appears as an almost concrete force battling against the forces of the good, yet dominated by the repeated figures of Christ, stretched helplessly upon the cross in *Love One Another*, or in poignant sorrow in the bent head, *Christ*. Man's inhumanity to man was never more vividly asserted than in *Homo Homine Lupus*. The horror, suffering and waste of warfare could scarcely be more furiously depicted.

The series of lithographs, *La Petite Banlieue*, shows the wretched outskirts of an industrial town in all its shabbiness and meanness, a shelter for the miserable beings for whom no escape from these depressing surroundings is possible.

Even the figures of the circus possess a strange melancholy in their starkness of presentation. The tinsel and colors are lacking here, only the hard-working, scantily-paid performers are presented with intensity of characterization. Some of the cynical etchings for the series of *Reincarnation du Pere Ubu* are included, as well as a few wood engravings of other subjects and some of Rouault's brilliant portraiture.

Rouault's work in any medium demonstrates that, although some of the vehemence of Fauvist expressionism remains, he is essentially modern in the abstract quality of designs and tendency to distortion to emphasize his conceptions. (Until March 23.)

—MARGARET BREUNING.

Sold in the South

The Seventh Annual Exhibition of Contemporary American Painting, now touring the Southern states, made a profitable stop at Clearwater, Fla., last month. Three paintings were sold to local buyers—*Performance* by Darrel Austin, *The Green Table* by Karl Zerbe and *Swingtime* by Hilde Kayn. The Austin canvas was bought by Mrs. C. Shillard-Smith, president of the Clearwater Museum where the exhibition was held.

CONRAD
ALBRIZIO
PAINTINGS
MARCH 4-23
PASSEDOIT GALLERY, 121 EAST 57th ST., N. Y.

Extending a Myth

CLYFFORD STILL's paintings at Art of This Century, which introduce a Western artist to 57th Street, are described by fellow painter Mark Rothko in this fashion:

"For me Still's pictorial dramas are an extension of the Greek Persephone myth. As he himself has expressed it his paintings are 'of the Earth, the Damned and of the Recreated.' . . . To me they form a theogony of the most elementary consciousness, hardly aware of itself beyond the will to live—a profound and moving experience."

The dramas by Still are very large and pit attenuated forms against flat or molten mass in what may or may not be a moving experience for each observer. In *Buried Sun* he presents a primeval dream, the orange globe resting in dark caverns; *Jamais* suggests a raven-black bird pushing up against a flaming sun. *Quicksilver*, using a white-to-black palette, is a simple, striking impression of fleeting matter.

At the same galleries are five sculptures by Pamela Boden, carved from cedarwood fallen in a cyclone. Miss Boden has not titled her works, so specific reference is impossible. The largest sculpture is accordion shaped, permitting energy to rush outward from each side and in which small undulations partially balance basic tunneled angularity. (Both shows through Mar. 7.)

—J. K. R.

Psychiatric Paintings

Ray Jay Ashdown was a Marine private, just approaching 30, when he was returned to the states from Guadalcanal with malaria. Convalescing in a Texas hospital he was bored. Wanting to paint, as he had before he joined the service, but tired of the monotonous Fort Worth landscape, he wrangled permission to work with patients in the psychiatric ward. There he arrived at the idea of painting their dreams and nightmares—in the colors they saw. He would sit with the men, talking and listening for a few days. When he had gained their confidence he would spill a box of colored chalk before them so they could select the colors they liked or hated most.

Ashdown's clinical paintings, in the palette thus chosen, form an unusual and disturbing show at the Barzansky Galleries. There is *Kleptomania*, dream of one patient whose boast it was that he had stolen a statue and several angels from a cemetery; the recurring fear of another patient, *Hypochondria*, an overall pattern of colored germs; and *War Neurosis*, the torture of a boy whose brother was splintered beside him in a Pacific foxhole. Each picture has a legend giving the case history of the patient and also the heartening facts that 80% of these men are now completely recovered and 10% improving. (Until March 9.)—J. K. R.

Princeton Has Model Art Center

The newly opened Community Art Center in Princeton, N. J., offers instruction in painting, photography and ceramics under the supervision of local artists, who use the center as a place of exhibition for their own works. Sculpture and paintings by Gina Blunguian are now on display.

March 1, 1946



The Four Horsemen: CONRAD ALBRIZIO

Conrad Albrizio's Vital Expressionism

PAINTINGS in two diverse idioms by Conrad Albrizio are currently on view at the Passedoit Galleries. The artist veers from a combination of symbolism and abstraction to clear cut expressionism. It is in this latter field that the painter seems most at ease and best qualified. These macrocosmic entries (the term is the reviewer's), dealing apparently with inter-planetary relationships, seem too stylized in approach.

A painter capable of producing top flight expressionism like the well composed *In Thy Own Image Have We*

Created Thee Oh Lord with its merging forms and bitter torment should not waste time on vacuous efforts such as *Land, Sea and Air* or *The Astronomer*. Let's have more like the *Four Horsemen* and *Homo Sapiens* . . . not everybody can paint like that! Both canvases just mentioned fall into the expressionistic category and indicate the artist's technical skill and worthwhile message.

This is Albrizio's first one-man show in New York, although his work is known through representation in the big annuals. (Until Mar. 23.)—BEN WOLF.

Exhibition

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Wounded Bird: DAVID FREDENTHAL

Disasters of War

WATERCOLORS AND DRAWINGS by David Fredenthal, at the Downtown Gallery, form a series entitled, *War and People*—Yugoslavia. These watercolors were executed from sketches during two periods which the artist spent as correspondent for *Life*, in which reproductions of the work have recently appeared.

As the title indicates, Fredenthal was not engaged in depicting combat scenes, but the disasters which war brought on the people hopelessly entangled in the area of strife. The watercolors, enormous in size, suggest the artist's background of mural work; on this large scale they present an overwhelming record of the destruction of homes, of the misery and terror of a devastated countryside in which there was no place of refuge for the homeless, the wounded, the bewildered people.

Although the large paintings are congested in design so that their complexity requires a careful study, the details of carefully observed figures are vividly rendered. The colors, which are not suggested in the reproductions, are rich and varied, delicate modulations of hues and brilliant splashes of color subtly related. The chaos of families leaving their ruined homes in search for safer quarters; the frenzied search among the rubble of fallen houses for buried bodies; the agony of grief when such fallen dead were discovered are some of the moving themes of the series.

Single figures taken from large groups, such as the mourning mother in *Requiem*, or the poignant presentation of the child in *Wounded Bird* tell the harrowing story even more clearly than the monumental intricacy of the involved designs.—MARGARET BREUNING.

The Art Digest

GEORGES
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Early Snow Storm: NORTHAM GOULD

Pastels by Gould

PAINTINGS by Northam R. Gould, in a first one-man showing at the Rehn Gallery, indicate that the artist is at present moving in several directions. Realistic landscape and portraiture as well as fantasy are included. These pastels are ably brushed, and given more sense of substance than is usual in this medium. There is apparent in even such complex compositions as *Old Opera House, Below the Dam* or the panoramic *Our Town*, an ability to hold details to the framework of design, as well as investing forms with solidity and placing them in excellent spatial relations.

End of Summer, a row of empty bath houses looking out to a tossing sea, incorporates striking patterns of light and shade and finely realized textures of weathered wood.

The irony of the empty *House of God*, where only a few worshippers are scattered in the pews is no more apparent than the skill with which the interior of the somber church is presented. *Rumor*, hideous, masked faces gloating over a fallen figure and the group of gnome-like creatures posed on mounds in *Wayshowers* (it needs a hyphen to make the meaning clear, perhaps) are ably thought-out fantasies.

Early Snow Storm, a decorative arabesque of bare boughs with a few clinging, red apples in a powdery snow; the lively *Wind on the Terrace* with its flashing color; and the portrait, *Thomas Wetmore—Antique Dealer*, a sound performance, if a rather melancholy one, are other items of a large showing to receive commendation. (Until March 9.) —MARGARET BREUNING.

Willard Wiener Exhibits

Willard Wiener, ex-newspaperman now on the editorial staff of the *Journal of Living*, is holding his first one-man exhibition at the Alwin Leber Gallery, New York. The paintings and drawings by this self-taught artist are so divided between the professional and the crude; the subtle and the melodramatic that it is difficult to categorize his talents. We selected for their sensitivity and color control *Company Town, . . . And the Greatest of These is Charity* and *Land's End*. (To Mar. 9.) —J. C.

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Deceased in Olden, Norway, December 29, 1945

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The Art Digest

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Through March 9th

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March 4 - 23

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President Brown by Bradshaw Crandall

To the Readers of THE ART DIGEST:

This note of introduction is addressed to you on behalf of American illustrators in general, and the Society of Illustrators in particular. The editors of *ART DIGEST* have invited our Society to consider this space as our official broadcast, with Ben Wolf as M.C., a courtesy which we deeply appreciated.

The invitation followed Mr. Boswell's and Mr. Wolf's attendance at one of the Society's business meetings, where they were impressed with the scope and earnestness of our activities, and convinced of the important interest which news of us and our doings would have for their readers. We believe they are right. You will know us better soon, and we will do all we can to make you glad of it.

—ARTHUR WILLIAM BROWN,
President, Society of Illustrators.

It is a great honor to be assigned the role of M.C. for the Society of Illustrators. If the writer can in some measure bring about a greater degree of mutual respect and understanding between the so-called fine artist and the illustrator he will feel well repaid for his labors. There are in effect only two kinds of artists . . . good and bad. Whether or not they paint to live or live to paint has little to do in the final analysis with the quality of their production. There is a quantity of "trash" in both fields, weeding it out on both sides of the fence is a worthwhile project for aesthetic gardeners. To continue the simile it is not my desire to straddle fences . . . it isn't necessary, there's a gate handy if you can reach the latch. Let's try.

—BEN WOLF, Assoc. Ed.

One of the purposes of this page is to stimulate discussions among artists in all fields and to clarify the purposes and ambitions of the illustrator. This is a golden opportunity for the fine artist to learn more about this facet of art and to lay ghosts arising from mutual misconceptions.

Letters are solicited and will be given serious editorial attention by recognized illustrators who are nationally known. The friendly and cooperative manner in which the Society has extended the hand of friendship in the sincere hope of eliminating false barriers deserves no less than your lively interest in this page. Letters should be addressed to the Society of Illustrators, Inc., c/o *THE ART DIGEST*, 116 East 59th Street, New York.

Among the many commendable activities of the Society is the series of hospital sketching trips that have been organized under the direction of Leroy P. Ward. According to Mr. Ward's last report to the Board a total of 818 portraits of hospitalized veterans were made by artists of the Society during the last six trips undertaken. The letters received by the artists who have taken time out of their busy schedules to make plane trips to various military hospitals throughout the country is a rich reward in itself. It is impossible to exaggerate the gratitude expressed by the men and their families. Letters from the officers and doctors in charge of these wounded soldiers are testimony to the validity of this particular activity by the Society. Judging from the pleasure the Society's artists seem to derive from doing this work it would be difficult to say whether the models or artists derive greater therapeutic value from the experience.

For veterans only . . . Life classes and lectures are held regularly at the Society each Friday at eight P.M. for veterans of the armed forces. Open forums and discussion groups are features of these meetings which should prove of value for the ex-serviceman considering an art career.

Playtime pictures may well be paytime ones if they merit cash prizes in the S. I.'s Annual Playtime Show offered by *True Magazine* (a Fawcett Publication) opening Mar. 10. Each member is limited to one entry in this show that offers three cash prizes. First prize of \$1,000, second prize of \$750 and third prize of \$500. In addition, *True* has the right to select any additional entries at \$500 each. These prizes are given for reproduction rights only and the artist will get his picture back at the close of the show. Winning entries are to appear as a gatefold insert in the magazine.

Tentative plans for a new lecture se-

ries being readied include a lecture by John Gannam based on color slides taken at the artist's studio; a discussion on book illustration and its problems; an analysis of *New Yorker* covers; a lecture by an as yet unnamed fine artist; a forum in which a number of art directors and art editors will have an opportunity to speak their minds; and a talk by David Stone Martin whose covers for record albums have commanded much favorable comment of late from all quarters.

The first exhibition of its kind to be open to the public will begin, according to Committee Director Fred Ludekens on May 2 at Radio City. It will be an exhibition of Contemporary American Illustration and will consist of a carefully chosen group of drawings and paintings used editorially during 1944 and 1945 by America's leading magazines. The selection of these works (numbering about 170) has been made by a committee of prominent illustrators. Fifteen magazine editors are to serve on a jury of awards and will choose the three best illustrations. It is expected that about 150 of the desired exhibits will be available for the show but at this writing no exact figure is available. Letters have been sent to the art directors of the various magazines that reproduced the works to be shown asking permission for their inclusion in what appears to be an exciting show and which should prove of interest to the public.

Members are looking forward to the 45th Birthday Party of the Society to be held at the Society's headquarters on the night of March 1.

The list of members in good standing for the past 25 years or more reads like a Who's Who of American Illustration. The Society's Membership Committee has recently invited these men to accept Life Membership. How Many of these names do you recognize? Arthur William Brown, Harrison Cady, Fred G. Cooper, Dean Cornwell, Anton Otto Fischer, Fontaine Fox, Frank Godwin, Rube Goldberg, Lejaren Hiller, Louis Hanlon, Maurice Ketten, John T. McCutcheon, Lynn T. Morgan, William Oberhardt, Norman Price, Edward A. Wilson.

Society's Entrance by Irving Nurick



The Art Digest

THE DIRTY PALETTE

By Ben Wolf

One of my choicest yarns to come out of the war which, because of circumstances beyond my control must remain anonymous, has to do with a fellow serviceman stationed in the Pacific. Came one of innumerable landings on a Japanese held dot in the water-waste erroneously dubbed the Pacific . . . my friend, an artist said that as he was making his way up the beach after disembarking from his landing barge he noticed . . . in his own words . . . "a palm tree curiously out of drawing." He took a pot shot at the offending lack of what he considered good drawing . . . and a sniper fell from his camouflaged hiding place to the sand below. . . . Moral. . . . Never belittle an academic background.

* * *

At the Met the other day having finished studying the current exhibition of European Drawings to be reviewed next issue, yours truly decided to take a moment off to see one of his favorite Rembrandts in the Museum's collection namely *The Noble Slave*. Hoping to save steps I inquired of a guard as to the shortest trip necessary for the viewing . . . Said he . . . walk straight down that corridor and you'll see it." . . . "You know," he sighed. . . . "The Noble Slave's one of my favorites too."

* * *

"Tis a pity it has to be anonymous . . . but here's the yarn as we heard it . . . Seems the young daughter of a well known woman painter danced in glee and clapped her tiny hands on hearing that one of Mama's paintings had been purchased by a famous museum. . . . "Oh, Momma," that makes you an old mistress . . . doesn't it!"

* * *

This is a sad, sad one . . . A literary friend of mine on a country jaunt with a modern-conscious painter friend found himself on a promontory overlooking a vast expanse of magnificent landscape topped by great billowing clouds. . . . "You ought to paint that," exclaimed my friend . . . "I'd love to," sighed the artist, "but" . . . he added wistfully . . . "I'm afraid it would be corny."

* * *

Add Sales Department . . . Seems Reeves Lewenthal on his way to Hollywood from New York stopped off at Chicago to inspect the newly established branch there of Associated American Artists of which he is the Director. He shared a cab at the station with a stranger who, upon hearing Director Lewenthal's directions address-wise to the cabby said . . . "Say, there's an art gallery there . . . do you know anything about it?" Replied R. L. . . . "In a way. . . . I run it." . . . "Well," continued the stranger. . . . "You have a painting in

the window by Frederic Taubes that I admire."

To make a long story short . . . ten minutes later the cab squealed to a stop in front of the gallery. . . . Reeves Lewenthal stepped out and the stranger who in the meantime had made out a check in full for said painting continued on his merry way. . . . Period.

* * *

Attention sculptors . . . The following letter from Sculptor Mitzi Solomon should be of interest . . . Miss Solomon:

"Two of the five or six or seven Piccirilli brothers died this fall and their estate is being liquidated."

"The Piccirillis carved all the big monuments in the country, or a good share of them. Attilio Piccirilli won the competition for the Maine monument in Columbus Circle while still an art student."

"Their estate consisted mainly of a huge brick building in the Bronx with stone bas-reliefs set above the doors, containing stones and enough equipment to carve the nation's monuments—really four or five huge adjoining studios."

"I crawled up at dawn one rainy morning via the Third Ave. El to buy some stone and tools. As I got into the building, Archipenko and a student loomed out of the hole in the floor that led to the cellar via ladder."

"The tools have almost entirely been sold, but there is lots of stone and modelling or carving stands remaining, and a few pedestals and 'fifth wheels,' the heavy turntable wheel for a few tons of stone."

"It can be visited by appointment with Mr. Piccirilli's niece, Mrs. Hurley. Her telephone number is Olinville 2-0707. The Piccirilli building is at 467 East 142nd Street. The day I visited there was a little work on hand remaining to be completed—a little black Belgian carving by Archipenko and a white marble bust of Henry Wallace."

* * *

The other night Jon Corbino, Ruth Ray, Dorothy Andrews and yours truly decided to have a quiet nightcap after the excitement of an evening as Yaffe Kimball's guests at the annual powwow of the Federation of American Indians. After considerable thought I proposed a somnolent bistro in the Village celebrated for its soft lights and tip-toeing waiters. So off we went and upon arriving were shown to a satisfactorily gloomy corner and our orders were duly taken. Said Jon: "It's certainly quiet . . . and dull." . . . At that point a gentleman more than slightly in his cups seated at a neighboring table . . . lurched to his feet and grabbing the headwaiter proceeded to energetically swap punches with him on the floor. . . . We left just as the police arrived.

* * *

Jo Gibbs recently was in receipt of a letter that so typifies the quandary in which so many among us seem to find ourselves that it seems worthy of attention here. It all has to do with an artist who finds a rapport with airbrush but is loath to employ this mechanical contraption in the course of his creating because he feels there is somehow a stigma connected with an artist admitting the machine age . . . we quote: "I can produce fine work

with this medium and my friends agree . . . but I have an inner fear that because it is a mechanical medium it has no aesthetic value . . . we paint pictures with bristle brushes and call them hand made so why isn't an air brush creation equally aesthetic and handmade provided it has all the other qualities of a good picture?" . . . Sir . . . you've got me there!

* * *

Leonard Lyons tells the following yarn in his column *The Lyon's Den*.

Mr. Lyons: "When President Roosevelt went to Yalta he invited Douglas Chandor, the artist, to accompany him and paint the official portrait of the Big Three meeting. Chandor was unable to make the trip. After Roosevelt returned he suggested that Chandor fly to Yalta to paint the setting, then fly to Moscow and London to paint Stalin and Churchill. A few days later Roosevelt died.

President Truman knew of this portrait assignment. He proposed that Chandor follow him to the Potsdam Conference, and paint a portrait of the new Big Three there. Truman said that the completed portrait should show a framed picture of Franklin D. Roosevelt on the Conference Hall wall behind Truman.

Chandor waited in Washington for the expected summons to Potsdam. But Truman never sent the message that would bring the artist to the conference. This was because the President had heard of Churchill's defeat. It would be too much to have a Potsdam Conference portrait showing a framed photo of Roosevelt behind Truman and another framed photo of Churchill behind the new member, Clement Attlee. . . . Truman therefore directed that Chandor paint the official portrait as originally directed by Roosevelt—the Big Three at Yalta. . . . Roosevelt already had posed for it. Stalin will pose. And Chandor now is in Florida, to paint Winston Churchill.

* * *

" . . . The artist who sacrifices or forgets a truth of form in the pursuit of a truth of color, sacrifices what is definite to what is uncertain, and what is essential to what is accidental." . . . John Ruskin.

Rejuvenation by Picasso Peale



A LIFE OF Grant Wood



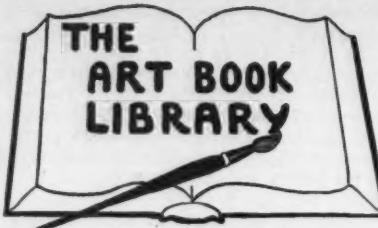
By Darrell Garwood

"From it emerges one of the most interesting and significant figures of modern art."—*Chicago Sun*. "Many exceedingly penetrating comments on Wood's work . . . a superlatively convincing picture of the artist."—*N. Y. Herald Tribune*.

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By JUDITH K. REED

Three Books on Sculpture

EVEN SINCE artists have met and talked among each other they have fiercely defended, according to their talents, the relative supremacy of sculpture or painting. In Italy 500 years ago two of the great exponents of each art fruitlessly argued the point. In heated outrage at painter Leonardo's position, Michelangelo compared sculpture to the sun, painting to the moon, retorting that "He who said that painting is higher than sculpture is as ignorant as my maid-servant." Leonardo, still calm and philosophical added with utter seriousness the final point that painting must be superior since it is compatible with orderly clothes and clean surroundings, while sculpture demands an untidy workshop. In disgust Michelangelo gave up, replying: "In discussing such matters one loses one's time—I could have finished a piece of sculpture in the meantime."

Three hundred years later the American painter, Thomas Cole, alarmed at the rising popularity of sculpture complained in a letter: "To excel in painting requires a combination of a greater number of faculties than to excel in sculpture. He who cannot distinguish one color from another may still be a sculptor."

Now in the 20th century the question may still be discussed in the security of the sculptor's studio, but there is no doubt in the exhibition world, unfortunately, that sculpture is a slighted art. Financial and physical difficulties of transportation make national exhibition unfeasible; while art competitions often exclude sculptures.

But these are just symptoms of an unhappy situation—not its causes; for in the 15th century sculpture began a long eclipse from which it is just emerging. Its popular appeal, deriving from its role of religious expression, lessened just as the vigor of various religions also declined.

By the 19th century Western sculpture was a lesser art—shorn of most of its vitality and energy. Only recently have creative men and women—inspired by ancient art forms—sought to revitalize carved stone and wood, expressing in their materials the spiritual strength-of-idea associated with older sculpture.

This in the main forms the thesis or its illustration of the three books on sculpture reviewed this issue.

Understanding Modern Sculpture

"Origins of Modern Sculpture," by W. R. Valentiner. 1946. New York: Wittenborn and Co. 181 pp. of text illustrated with 145 half-tones. \$5.00.

The author of this important volume, Dr. W. R. Valentiner, is a former director of the Detroit Institute of Arts. In this book he presents the basic concepts of the rich and comprehensive exhibition, "Ancient Origins of Sculpture," which he recently arranged for the Museum (see Feb. 1. DIGEST). The book, like the exhibition, is a splendid attempt to find a common formula for old and modern sculpture, to view sculptural world history in its total, rather than many-faceted, development. Dr. Valentiner's definition of abstract art is not narrow and includes most modern work—from Flanagan's superbly simple forms to Calder's swinging mobiles.

Divided into such chapters as Painter and Sculptor, Appeal to the Sense of Touch, Planes, Relief and Sculpture in the Round, and Horse and Rider, the book is successfully planned to compare the development of whole arts vastly separated by space and time. Together with the illustrations—which are ideally selected to show the unifying bonds of great sculpture of all time—the book provides an absorbing—sometimes controversial but always thoughtful—guide for all who want to know more about sculpture and modern art.

"José de Creeft" by Jules Campos. 1945. New York: Erich S. Herrmann. 33 pp. of text and 115 plates. \$16.50.

For the majority of art lovers any broad survey of a sculptor's work can be seen in reproduction only. This handsomely produced edition—limited to 700 copies—is therefore a doubly-welcome, if expensive, picture gallery representing a significant contemporary sculptor. Here can be seen the magnificent head of Rachmaninoff, in beaten lead, first prizewinner at the Pennsylvania Academy sculpture annual last year and twice named in the recent Critics Choice exhibition in New York; the granite *Maternite*, first prizewinner in the 1942 Artists for Victory competition at the Metropolitan Museum; the *Semitic Head* in the Brooklyn Museum and more than 100 other powerful sculptures from public and private collections.

"Pegot Waring: Stone Sculptures," by Bruno Adriani. 1945. New York: Nierendorf Editions. 38 pp. of text and 19 plates. \$3.00.

Although the distinguished works of Californian Pegot Waring are well known in professional circles, their size has made large scale exhibition impossible. The book, with interpretative introduction by Bruno Adriani, serves admirably in introducing an impressive talent to a wider audience. All who are interested in modern sculptural expression will want to study these plates.

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The Art Digest

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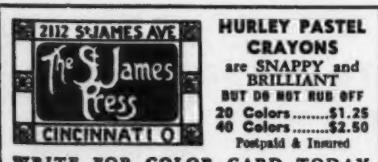
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A Modern Viewpoint

By RALPH M. PEARSON

What We Can Learn From South Sea Island Art

The current exhibition of South Sea Island Art so dramatically staged at the Museum of Modern Art has two lessons to teach which are of profound cultural importance to us. So profound are they in fact that on them, if we really assimilated their meaning and values, we could well base a complete reorganization of our art teaching, art appreciation and art using philosophy and methods.

The South Sea Islanders live their art; they do not segregate it with high honors in art museums, or hold art appreciation classes to learn about it, or write books on its history; they merely use it as unselfconsciously as they use food, shelter and clothes. Then their art is symbolic with dramatizations of their own life-experience into designed creations. Herein lies its power.

Intuitively these native folk-artists know this power. It has been their natural language of emotional expression for generations. They see it, sense it, enjoy it, are thrilled both by its meaning and its design. They know it intuitively as visual music just as rewarding to spirit as the syncopated beat of the drum is rewarding as aural music. They do not need to think of art in terms of two opposed schools—one, their own, as designed creation, the other, mere representation. To them, if they did think it out, the mere replica of nature would be so spiritually feeble it would leave them cold; they would have no way to use it. We have not yet learned, as a people, this lesson of civilization's kindergarten.

Our dominant philosophy says art is of the intellect, that the means to it is technical skill. We have forgotten and do not again discover that, as literalness gains, expression loses symbolic power. We overfeed intellect; we starve the senses. And as a result of this unbalanced diet we make all kinds of absurd gestures of compensation—among which our antiquarian-mindedness is one flagrant symptom.

Study almost any random example of the art of these and other "primitive" peoples; for instance those reproduced in the last (February 15th) issue of ART DIGEST. Note the pure form design of the symbolized animal Wooden Seat from Ladrone Island. Note the rhythmic curves played against symbolized hair texture and smooth face form in the Mask from New Ireland. And the revealing in pure design of the Canoe Prow from New Guinea. Silently these cry to us the lessons we are so slow to learn. If we are cold to the message it must be because the blood of art runs cold and thin in our esthetic veins.



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Interior and Figure: LOUIS BOUCHE

Daniel Collection at Parke-Bernet

THE LATE CHARLES L. DANIEL, proprietor of the still well-remembered art gallery which bore his name, was more than just another dealer. He became passionately interested in modern art—and bought his first picture, for \$1.50—when, as a youngster, he listened to the conversation of artists who gathered in his father's 10th Avenue saloon. Later, he subsidized many a then revolutionary painter, and acted as midwife to many an important collection of modern art. On the afternoon of March 14, what remains of his own collection will be sold at the Parke-Bernet Galleries.

For artists, and just plain laymen interested in the development of our contemporary art and artists who haven't seen the Daniel Collection (it was shown at the Knoedler Galleries a few years ago), a visit to the exhibition which will be held for five days prior to the

sale is a "must." There are 21 works by Hartley, 19 by Preston Dickinson, 14 by E. Middleton Manigault, works by Du Bois, Benton, Zorach, Demuth, Bouche, Peter Blume, Raphael Soyer, Man Ray, Dove, Cikovsky, Macdonald Wright, H. V. Poor, Nordfeldt, Schnakenberg, Botkin, most of them dated between the Armory Show in 1913 through the tempestuous 20s.

The group contains a number of delicate, early drawings by Hartley as well as his *Handsome Drinks*, painted in 1910, and an abstraction in the cubist manner; Peter Blume's amusing *Good Morning*; Bouche's *Interior with Figures*; Cikovsky's charming pastel *Reclining Nude*; a hilly *Landscape* by Benton dated 1925; Man Ray's *Ridgefield Landscape* (1913) and many other highlights and sidelights of significant trends in modern art.

Auction Calendar

March 7 and 8, Thursday and Friday afternoons. Parke-Bernet Galleries: Chinese porcelains and pottery, semi-precious mineral carvings, snuff bottles and other Oriental art objects from various owners. Exhibition from March 2.

March 9, Saturday afternoon. Parke-Bernet Galleries: Furniture of various periods and decorative objects, from the estate of the late Mrs. H. M. Alexander, others. Exhibition from March 2.

March 11 and 12, Monday and Tuesday afternoons. Parke-Bernet Galleries: Books and other literary property. Kelmscott and other press publications. Americana. First editions of English and American authors. Standard sets. Books on numismatics. Autograph letters and manuscripts. Plates from the folio editions of Audubon's Birds. Exhibition from March 9.

March 14, Thursday afternoon. Parke-Bernet Galleries: Modern American paintings and drawings collected by Charles L. Daniel, sold by the order of the present owner. Exhibition from March 9.

March 14, 15 and 16, Thursday through Saturday afternoons. Parke-Bernet Galleries: English and French furniture, decorative objects, Oriental rugs, china, glass and silver from various owners. Exhibition from March 9.

March 21, 22 and 23, Thursday through Saturday afternoons. Parke-Bernet Galleries: Paintings, furniture, etc., from the estate of the late Katherine M. Berwind. Barbizon paintings. French 18th century furniture. French gold and enamel boxes. Chinese porcelains and semi-precious mineral carvings. European ivories, Oriental rugs. Exhibition from March 16.

March 26 and 27, Tuesday and Wednesday afternoons. Parke-Bernet Galleries: Art reference books, mainly on painting, sold in the liquidation of the firm of Scott & Fowles, by order of Marie R. Scott, surviving partner (Stevenson Scott, deceased partner). Exhibition from March 21.

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PAINTINGS—OBJECTS OF ART

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The Art Digest

Art on Stage

ONE OF THE MOST EXCITING achievements in stage design seen recently is now on view at the Plymouth Theatre where the prominent designer, Robert Edmond Jones, has created scenery, costumes and lighting for Broadway's adaptation of a famous 4th century Chinese play, *Lute Song*.

The settings for *Lute Song*, which maintain skilled balance between stage grandeur and historical accuracy, represent a year's hard work for its designer. Since the play's original, *Pi-Pa-Ki*, dates back to the little-known pre-Manchu era, too early to be associated with traditional Chinese theatre, Jones had to find his source material in ancient sculptures, scrolls and manuscripts. To imagine then how the play would have been set in the 4th century, while keeping in mind the requirements of its action and the appeal to 20th century audiences was the problem Jones brilliantly solved.

How successful is this fusion of scholarship with theatre requirements can be seen in the basic set. Composed of raised platform with steps, the setting is adaptable enough to serve for ten changes of scene—from a village home to the Palace Gate, from a burial ground to a Buddhist temple.

Also of unusual interest in the decor are Jones' imaginative use of painted drops. The opening, mood-setting curtain is effectively composed of strips of white cloth decorated with black Chinese characters and two large gold shields. Written first by a Chinese calligrapher, these phrases express "elevated precepts of Chinese philosophy" in keeping with the play's theme of filial piety.

The rich display of color in the play was also determined as much by fact as lush effectiveness. Red and gold only, the colors of royalty, are used in palace scenes with variations achieved through lighting and textures. Yellow, the color of heaven, is used in religious scenes, while beggars are costumed in blue, the traditional color worn by Chinese coolies. White—the color of mourning, dominates the funeral scene—the most magnificent one in the play—until the miracle occurs when the gods, deeply touched by the heroine's devotion to her deceased parents-in-law, materialize in gorgeous splendor of color and design.

Mielziner's "Dream Girl"

It is the easy skill of an experienced designer which distinguishes Jo Mielziner's handsome settings for Elmer Rice's charming comedy, *Dream Girl*, now playing at the Coronet.

Revolving around the daydreams of an eager miss, action calls for many quick-changing scenes in repeated turn-about from reality to dream sequences. Mielziner's striking answer is a stage conceived in three sections on which one to three scenes may be played. Impressive feature of all these vigneted interiors, set against large wall masses for greater impression of solidity, is the alert use of selected detail. A painting on the wall, a corded balustrade, a standing birdcage are deftly added in turn to the essential props, heightening reality of spot-lighted scenes in the otherwise blacked-out stage.

—JUDITH KAYE REED.

Alexander James Dies

AMERICAN ART LOST an important member of the painting fraternity when Alexander James died at his home in Dublin, Vermont, on February 26 at the age of 55. He had been in ill health for two years.

Born in Cambridge, the youngest son of philosopher William James, and the nephew of novelist Henry James, he had every advantage, and many of the disadvantages of a distinguished heritage. After studying with Abbott Thayer and Frank Benson, he started his painting career in 1916, taught for a short time at the Corcoran School of Art.

Although James was proficient at landscapes, it is on his portraits and character studies that his final fame rests. It is likely that he was more influenced by his father's *The Varieties of Religious Experience* than his *Pragmatism*. He certainly painted people Uncle Henry never knew existed—humble farm folk, weary in their working clothes—with as much insight and sympathy as the polo-playing Phippses.

In 1940, during one of his last one man shows, the *Herald Tribune* critic said: "American portraiture cannot boast a sounder painter. . . . Nor can one cite one who deals more illuminatingly with the things of the spirit."

He is survived by his wife, Mrs. Fredericka Paine James; three sons, Alexander, Daniel and Michael James; two brothers, Henry and William James, and a sister, Mrs. B. Porter.

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Dutch Masters

[Continued from page 5]

romance of a country house, old trees and an expanse of sky where clouds and light contend.

Jan van Goyen, represented here by *A River Scene*, was one of the earliest Dutch painters of landscape for itself, not merely as a *decor* for architecture or a background for figures. The color is muted, but with it he renders the character of the flat country, the gleaming expanses of water, the immensity of the sky above this level land. *A River Estuary*, by Johannes van de Capelle, with its amber tones, its movement of clouds, buoyant in their vaporous masses, its sharp pattern of sails and foreground group of people, is a translation of place in the highly personal terms of the artist.

Among the portraits is the monumental *Portrait of a Man*, by Franz Hals, seen and admired in previous exhibitions in this country, and his alluring *Portrait of a Boy*, a tondo that hardly contains the vivaciousness of the red cheeked urchin with his laughing face. Van der Helst contributes *Portrait of a Gentleman*, a distinguished work, remarkable for the refinement of the handling of the masses of soft hair, and the upheld hand and for seizure of personality. It is Van der Helst released from the frigidity of Meirveldt, and touched by the influence of Rembrandt, before this grace and fluency was lost in a heavy stolidity.

Among the landscapes, *Stormy Sea*, by Jacob van Ruisdael, is hardly characteristic of his work in its generalization of forms, yet its melancholy is entirely consistent with his nature and with his sense of the grandeur of ordi-

nary scenes. The solemnity of the dark sky, tossing waves and struggling ships is the underlying mood of much of his work. *Landscape with Waterfall*, also by Ruisdael, although it contains nothing forbidding conforms to the lonely, solitary habit of his mind. *Landscape with River*, by Philip Wouwerman, is sparkling in touch and vivacious in color, with impressive massing of light and shadow.

Although many arresting canvases cannot be touched upon, Gabriel Metsu's *Young Woman Preparing Fish*, must be cited. The familiar scarlet of his glowing paintings is here in the woman's jacket, contrasted with the crisp white of the sleeves, while in the painting of the tray of fish the artist's gifts of varying his brushwork to fit occasion, giving solidity or translucence to substances, yet fusing them all into a harmony of surfaces is clearly revealed. Other artists represented are: Ludolph Backhuysen, Job Berckheyde, Abraham Blomaert, Gerard Dou, Barent Fabritius, Aart de Gelder, Cornelis de Heem, and Isaac van Ostade. (Through March.)—MARGARET BREUNING.

Carles and Watkins

[Continued from page 8]

Clifford has pointed out in his Prefatory Note to the exhibition catalogue: "He never lost his creative independence."

The road has been long for Watkins also. The earliest example from his brush dated 1923, a small still life, shows that he too learned much from the father of modern art, Paul Cézanne. By 1931 the artist was well on his way to maturity, for it was then that he painted one of the most controversial

pictures in the recent history of American art. His *Suicide in Costume* which when awarded first prize in the Carnegie International of that year touched off a pre-atomic explosion that rocked the art world. It is rather difficult today to understand why—in the light of recent prizewinners it certainly seems mild. But the history of art is at least consistent in this respect.

The Fire Easter of 1933-34 remains one of Watkins' major works, with its attenuated forms that marked this period in the artist's career. *Head of Boris Blai*, about 1935, from the collection of the Phillips Memorial Gallery, is a compelling and monumental portrait of the sculptor. In less adept hands this work could have simply been oversize . . . in Watkins' it gains in power through its heroic proportions. Subtlety gains in importance, beginning about 1938 with *Summer Fragrance*, notable for its balanced delicacy. *R. Sturgis Ingersoll* is a happy blending of line and mass, while *Autumn Recollections* of 1940 is sensitive impressionism. As contrasted to Waldo Peirce's robust country small fry Franklin Watkins' children are part of that dream world that was Alice's. *Misses Maude and Maxine Meyer de Schauensee*—1941 seem the epitome of fragile childhood. Compositional balance marks *Angel Turning a Page in the Book*, while the *Portrait of J. Stogdell Stokes*—1943, awarded Third Prize at the last Carnegie Exhibition, merited its award.

Congratulations to R. Sturgis Ingersoll who wrote an understanding and valuable foreword to the catalogue and to Curator Clifford for assembling and staging this fine tribute to two native sons of whom Philadelphia has cause to be proud. (Until Mar. 17.)—BEN WOLF.

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Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

NATIONAL SHOWS

Atlanta, Ga.

5TH ANNUAL EXHIBITION OF PAINTINGS, SCULPTURE AND PRINTS BY NEGRO ARTISTS. Mar. 31-April 28. Atlanta University. Open to all artists. Media: oil, tempera, watercolor, pastel, gouache, sculpture, prints. Jury. Prizes totaling \$1,400. Entry cards due March 17. Work due March 19. For further information write Hale Woodruff, Atlanta University, Atlanta, Ga.

Charlotte, N. C.

SPRING EXHIBITION. May 5-31. Mint Museum. Open to all artists. Media: oil, watercolor, print, sculpture. Jury. Prizes totaling \$265. Work due April 26. For further information write The Mint Museum of Art, Charlotte, N. C.

Irvington, N. J.

13TH ANNUAL EXHIBITION OF THE IRVINGTON ART AND MUSEUM ASSOCIATION. April 1-26. Irvington Art and Museum Association. Open to all artists. Media: oil, watercolor, black and white, sculpture. Entry fee \$1. Jury. Prizes. Work due March 23. For further information write Miss May E. Bailett, Secretary, Irvington Art and Museum Association, Free Public Library, Irvington 11, N. J.

Jackson, Miss.

5TH NATIONAL WATERCOLOR EXHIBITION. April 1-30. Municipal Art Gallery. Open to all artists. Works must be matted, no frames. Prizes and honorable mentions. Work due March 20. For further information write Mississippi Art Association, Municipal Art Gallery, 339 North State St., Jackson, Miss.

Jersey City, N. J.

PAINTERS AND SCULPTORS SOCIETY OF NEW JERSEY ANNUAL EXHIBITION. May 6-June 1. Jersey City Museum. Open to all artists. Media: all. Jury. Entry fee \$3 for non members. Entry cards due April 20. Work due April 20. For further information write Ward Mount, 74 Sherman Place, Jersey City, N. J.

Laguna Beach, Calif.

5TH NATIONAL PRINT AND DRAWING EXHIBITION. May 1-26. Laguna Beach Art Gallery. Open to all American artists. Jury. Prizes. Entry cards due April 20. Work due April 22. For further information write George N. Brown, Exhibition Chairman, c/o Laguna Beach Art Association, Laguna Beach, Calif.

Lowell, Mass.

YEAR 'ROUND EXHIBITION. Whistler's Birthplace Museum. Open to professional artists. Media: all with the exception of large sculpture. Inventive artists invited to send photographs showing new handling. Entry fee \$1.50. For further information write J. G. Wolcott, 236 Fairmount, Lowell, Mass.

New Haven, Conn.

46TH ANNUAL EXHIBITION OF THE NEW HAVEN PAINT AND CLAY CLUB, INC. April 1-21. New Haven Public Library. Open to all artists. Media: all, work not previously exhibited in New Haven. Prizes and purchasing fund. For entry cards and further information write Mrs. Pauline H. Stack, Secretary, Box 174, Guilford, Conn.

NEW HAVEN PAINT AND CLAY CLUB ANNUAL EXHIBITION. Apr. 2-21. Free Public Library Gallery. Open to all artists. Jury. Prizes. Work due Mar. 25. For further information write John D. Whiting, Publicity Committee, 291 Edwards St., New Haven, Conn.

New York, N. Y.

54TH ANNUAL EXHIBITION, NATIONAL ASSOCIATION OF WOMEN ARTISTS. Apr. 14-29. National Academy of Design. Open to members only. Media: all. Work due April 3. For further information write Miss Josephine Drooge, c/o Argent Galleries, 42 West 57th St., New York, N. Y.

NATIONAL SERIGRAPH EXHIBITION. National Serigraph Society. Open to all foreign artists with permanent residence outside of the U. S. A. Media: original serigraphs. No entry fee. Jury. For further information write Doris Melzer, Director, Serigraph Galleries, 38 West 57th St., New York 19, N. Y.

ASSOCIATED AMERICAN ARTISTS PRINT COMPETITION. June 15-July 15. Associated American Artists Galleries.

Open to all artists. Media: etching, lithography and wood engraving. Jury. Prizes totaling \$5,000. For further information write Margery Richman, Associated American Artists, 711 Fifth Ave., New York, N. Y.

COMPETITION FOR FABRIC DESIGN. Designs winning awards will be exhibited early in 1947. Museum of Modern Art. Open to all artists. Jury. Prizes totaling \$2,000. Entries due before June 1, 1946. For further information write Elliot F. Noyes, Director, Department of Industrial Design, Museum of Modern Art, 11 West 53rd St., New York 19, N. Y.

San Francisco, Calif.

1ST SPRING ANNUAL EXHIBITION. Apr. 3-30. California Palace of Legion of Honor. Open to all artists. Media: oil, tempera. Two paintings may be submitted by each artist, one must exceed 4'x4'. Jury. Prizes totaling \$2,000. Entry cards due by Mar. 1. Local artists' work due bet. 10 a. m. and 5 p. m., Mar. 8, 9, 10, 11. Out-of-town work due before Mar. 13.

Tulsa, Okla.

1ST NATIONAL OF AMERICAN INDIAN PAINTING. July 1 to Sept. 30. Philbrook Art Center. Open to all American Indian painters of traditional or ceremonial subjects. Jury. Prizes. Entries due June 14. For further information write to Bernard Frazier, Philbrook Art Center, 2727 Rockford Road, Tulsa, Okla.

Washington, D. C.

4TH NATIONAL PENNELL FUND EXHIBITION OF PRINTS. Library of Congress, May 1-August 1. Open to all printmakers. Limited to work done since Mar. 1, 1945. Prints colored after printing not eligible. Jury. Prizes totaling \$1,600. Entry blanks due Mar. 15. Work due before Mar. 29. Entry blanks and further information from Prints and Photographs Division, Library of Congress, Washington 25, D. C.

Wichita, Kansas

DECORATIVE ARTS—CERAMICS. Wichita Art Association Galleries. Open to all craftsmen artists. Media: silversmithing and jewelry, weaving, ceramics. Entrance fee \$2.00. Jury. Prizes in all media. Entry cards and work due April 20, 1946. Exhibition May 4 to 31, 1946. Write for entry blanks. Wichita Art Association, 401 North Belmont Ave., Wichita, Kansas.

REGIONAL SHOWS

Albany, N. Y.

11TH REGIONAL EXHIBITION OF ARTISTS OF THE UPPER HUDSON. May 2-June 2. Albany Institute of History and Art. Open to artists residing within 100 miles of Albany. Media: oil, watercolor, pastel, sculpture, not previously shown at the Albany Institute. Five works may be submitted by each artist. No entry cards. Jury. Purchase prizes. Work due April 13. For further information write John Davis Hatch, Jr., Director, Albany Institute of History and Art, 125 Washington Ave., Albany 6, N. Y.

Bristol, Va.

3RD ANNUAL REGIONAL EXHIBITION. May 7-27. Library, Virginia Intermont College. Open to residents of Va., W. Va., Ky.

Tenn., N. C., Ga., Washington, D. C. Media: oil and watercolor. Jury. Prizes. Entry cards due April 15. Work due April 22. For further information write Professor C. Ernest Cooke, V. I. College, Bristol, Va.

Brooklyn, N. Y.

30TH ANNUAL EXHIBITION OF BROOKLYN SOCIETY OF ARTISTS. Apr. 16-May 26. Brooklyn Museum. Open to all artists living or teaching in Brooklyn. Media: oil, watercolor, sculpture, prints, drawings. Jury. Prizes. Work due Apr. 2, 3. For further information write Eleanor B. Swenson, Asst. Curator of Painting and Sculpture, Brooklyn Museum, Eastern Parkway, Brooklyn 17, N. Y.

8TH ANNUAL WEST VIRGINIA REGIONAL EXHIBITION. Parkersburg Fine Arts Center. Open to residents and former residents of W. Va., Ohio, Pa., Va., Ky., and Wash., D. C. Media: oil and watercolor. Jury. Prizes. Entry cards and work due March 25. For further information write 9th St., Parkersburg, W. Va.

Tulsa, Okla.

6TH ANNUAL EXHIBITION OF OKLAHOMA ARTISTS. May 7-June 2. Philbrook Art Center. Open to residents of Okla. Media: oil, tempera, watercolor, pastel, graphic arts, sculpture. Jury. Prizes. Entry cards and work due Apr. 27. For further information write Bernard Frazier, Art Director, Philbrook Art Center, 2727 S. Rockford Rd., Tulsa 6, Okla.

Youngstown, Ohio

2ND BIENNIAL CERAMIC EXHIBITION. Apr. 26-May 19. Butler Art Institute. Open to residents and former residents of Ohio. Prizes totaling \$150. Work due Mar. 25-Apr. 19. For entry cards and further information write Secretary, Butler Art Institute, Youngstown 2, Ohio.

Kinley Memorial Fellowship

The Kate Neal Kinley Memorial Fellowship award of \$1,000 is now open to college graduates for one year's further study in the fields of music, art or architecture. Applicants must be 24 years or younger on June 1, 1946, and must submit three or more letters of recommendation. Application blanks are due May 1 and may be obtained by writing to Dean Rexford Newcomb, College of Fine and Applied Arts, Room 110, Architecture Building, University of Illinois, Urbana, Ill.

Rotan Wins Academy Fellowship

Walter W. Rotan has received the \$100 Fellowship prize at the Pennsylvania Academy of Fine Arts for his sculpture, *Leonard*, included in the 141st Annual Exhibition which closes on March 3.

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Art in a Subway

The success of the Tribune International Book and Art Center, set up some weeks ago in the heart of one of the world's busiest traffic systems—the 42nd Street station of the Sixth Avenue Independent Subway System in New York City—makes one wonder why no one thought of doing something like this years ago. The little gallery with the long name is in the rear of the bookshop whose address is 100 West 42nd Street. It is reached from the subway or street, stationed between a barbershop and a jewelry store.

"Art of the Portrait," the current exhibition, contrasts the pen and the camera. F. Dolbin, artist, and Fred Stein, photographer, are each represented by 41 portraits, many of the same persons. Here in the gallery the harassed Bronx, Queens or Brooklyn commuter may pause and decide for himself whether photography is an art. Stein is an excellent cameraman, as is Dolbin a caricaturist, so this comparison of their interpretations is a delightful treat. Take the portraits of writer Henri Barbusse. The photograph shows a sensitive face with sensual mouth. The same features are evident in the Dolbin sketch but with fine knowledge and humor the artist has elongated the nose, emphasized the upturning of the chin, fastened a bow tie to the shirt—and created a clever exaggeration. Other literary and artistic figures who may be contrasted or compared are Marc Chagall (camera and pen both catch his elfin quality); Thomas and Heinrich Mann, Franz Werfel, Andre Malraux, Dorothy Parker, and many others.—J. K. R.

Competition in California

Artists wishing to compete in the 1st Spring Annual Exhibition of the California Palace of the Legion of Honor to be held April 3-30 are reminded by acting director Jermayne MacAgy that the deadline for both out of town and local work is close at hand.

The exhibition is open to all artists who may submit two framed paintings. Size of works should not exceed 4 x 4 feet. Deadline for receipt of the paintings is March 11 for local artists and March 13 for other exhibitors. The jury of selection, which comprises Donald Bear, director of the Santa Barbara Museum of Art, Alfred Frankenstein, art critic of the San Francisco Chronicle, and Reginald Poland, director of the San Diego Fine Arts Gallery, will meet March 19 to 21 to choose the works eligible for cash prizes totaling \$2,000.

Life Circulates Photographs

With a view to extending its picture resources to museums, libraries, schools and colleges, Life Magazine has issued a series of four photographic exhibitions, titled The Incas, Middle East Oil, Photographing Science and The Holy Land. The Incas, made up of 32 large, captioned photographs of the remains of a vanished civilization by Frank Scherschel, is currently on view at the Junior Museum of the Metropolitan Museum, along with samples of Incan and Peruvian textiles from the Museum's permanent collection.

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Contemporary Arts

[Continued from page 15]

sort of never-never land. *Thirteen*, by John C. Pellew, secures the adolescent gesture of a young girl standing in an interior where sharp contrasts of green shutters and door and red walls convey animation to the whole canvas.

Berlin by Harry Dix depicts jagged, broken walls and rubble skillfully held to effective design. Tekla Hoffman's *Still Standing* presents the same theme impressively handled. *The New Day*, by Nassos Daphnis is an arresting conception, ably carried out. A gnarled tree, a mound surmounted by a stone hut, and a cedar are all the *dramatis personae*, but the objects standing out in lucent atmosphere against an immense area of sky seem to transcend the ordinary world through the creative imaginative vision of the artist.

Other contributors who should be cited are: Stephen Csoka, Gerard Hordyk, Sigmund Kozlow, Edmund Quincy, Bernard Klonis and Sidney Gross. (Until March 8.)

—MARGARET BREUNING.

Sawyer Returns to Worcester

Charles H. Sawyer, successor to Francis Henry Taylor as director of the Worcester Art Museum, resumed his post on February 4 after being on leave of absence in federal service since July 1943. Mr. Sawyer went abroad with a Civil Affairs Division, served for eight months with the Monuments Fine Arts and Archives Branch of the German Control Unit of SHAEF, and with the U. S. Group Control Commission for Germany. Transferred to the Office of Strategic Services a year ago, he returned to Washington and took charge of a Special Art Looting Investigation Unit. For the past six months he has been Assistant Secretary of the Roberts Commission.

Miss Louisa Dresser, who served as Acting Director, continues in her former capacity as Curator of Decorative Arts. Lt. Comdr. Perry B. Scott, Associate Director of the Museum, who served for two years in an Arts and Monuments Office in Italy and Austria, is expected back in Worcester at an early date.

Elizabeth McCausland to Speak

Elizabeth McCausland, critic, writer and lecturer, will talk about Art Patronage in America as guest speaker at the monthly meeting and tea of Collectors of American Art on March 4.

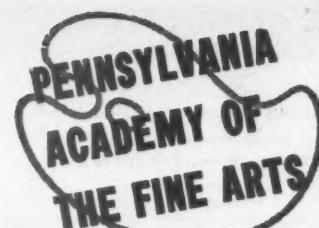
According to President Emily Francis, Collectors is keeping the impetus gained last year, when membership almost doubled, and 563 paintings, sculptures and prints were distributed to as many members from all over the country. Annual fee is \$5.

Clyde Singer Resumes Posts

Artist Clyde Singer, after 40 months in the army, has resumed his post as artist-in-residence at Butler Art Institute, and as art critic for the Youngstown (Ohio) *Vindicator*.

Charles Allen Joins Downtown Staff

Charles Allen, recently returned from the Army overseas, has joined the staff of the Downtown Gallery as Associate Director.



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The Annual Dinner Meeting

Held as usual at the Salmagundi Club, New York City, the annual dinner meeting of the League was attended by as many members and guests as law enforcement regulations permitted.

Of first interest, and most widespread, was the announcement of American Art Week winners by Mrs. Florence Lloyd Hohman, National Chairman of Regional Chapters and American Art Week.

First Prize—Watercolor, *Road to Algiers*, by John Scott Williams, to the TENNESSEE STATE CHAPTER.

Second Prize—Watercolor, *Late Fall*, by Frederic Whitaker, to the GEORGIA STATE CHAPTER.

Third Prize—Watercolor, *Towing Barges*, by the late George Pearce Ennis, to the MAINE STATE CHAPTER.

Fourth Prize—Watercolor, *Good Seeds*, by Maurice G. Debonnet, to the NEW JERSEY STATE CHAPTER.

First Honorable Mention, Blue Ribbon, to the NORTH DAKOTA STATE CHAPTER.

Second Honorable Mention, Blue Ribbon, to the TEXAS STATE CHAPTER.

First Honorable Mention, Red Ribbon, to the INDIANA STATE CHAPTER.

Second Honorable Mention, Red Ribbon, to the IOWA STATE CHAPTER.

Rehabilitation Awards

First Prize, Blue Ribbon, to the Iowa State Chapter.

Second Prize, Blue Ribbon, to the Maryland State Chapter, for the Third District Maryland Federation of Women's Clubs.

First Prize, Individual Club participation, a Blue Ribbon, to the Ten Hills Women's Club, Maryland.

Second Prize, Red Ribbon, to Forest Park Woman's Club for book contribution.

Mrs. Hohman, on behalf of the National Executive Committee, extended congratulations to all workers in the League for the splendid support given the League's projects. American Art Week reports received in time to be submitted to the jury were thirty-one.

Four were delivered too late for consideration.

New Jersey received the jury's special commendation for the artistic manner employed in presenting their record for easy review by the jury.

Proclamations of American Art Week were issued by 109 governors and mayors. Some expressed the opinion that American Art Week is the best way to advance the visual arts in this country.

Presentation of the League's Medal of Honor in Gold

Wilford S. Conrow, as Chairman of the League's National Committee on Technic, introduced Dr. J. S. Long, who had come all the way from Louisville, Ky., to tell a true story of his friendship for our guest of honor, Dr. Henry A. Gardner, present to receive from the hands of our National President our highest award, our already famous medal designed by Georg Lober. Mr. Conrow, in presenting Dr. Gardner, said:

"It is our high privilege to present the American Artists Professional League's Medal of Honor, in gold, to Henry A. Gardner, D.Sc.

"For thirty years Dr. Gardner has been pre-eminent in America in pure-science paint research.

As director, Scientific Section of the American Paint and Varnish Association, and as president and director of the Institute of Paint and Varnish Research, in Washington, D. C., he has given distinguished service to industry and, throughout the late national emergency, to our armed forces. His fellow professionals have made him a Fellow of the American Institute of Chemistry, a member of the American Chemical Society, of the Society of Chemical Industry, of the American Electrochemical Society, of the American Society for Testing Materials; he is a member of similar learned societies in Great Britain and France.

Ever since the American Artists Professional League has had a National Committee on Technic, Dr. Gardner has given us advice and counsel without compensation and with quiet avoidance of publicity. Whenever called upon by us, Dr. Gardner has double-checked the League's proposed technical recommendations to manufacturers of artist's materials and to artists. In asking for and securing his services, we of the League again cut in at the top. We believe Dr. Gardner is that in paint research. On this, the eighteenth year of friendly collaboration with him, Dr. Gardner merits indeed our chief award—the League's Medal of Honor, in gold.

The League's Honor Roll

Presiding over the ceremony of the presentation of scrolls, on behalf of Mr. Edmund Magrath, National Chairman of this project, was Mr. Paul Whitener, its National Director. Our readers may be interested to read the complete list of citations this year. With twelve scrolls issued, the Maryland State Chapter wins this year the possession for the ensuing year of the Honor Roll Cup, on which appears already the name of the Arizona State Chapter.

Maryland State Chapter

Herbert M. Brune, Jr., for his outstanding patronage of the arts and con-

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stant advocacy of finer standards and exhibitions of art in Maryland;—*Senator George L. Radcliffe*, for outstanding leadership in the preservation of a large collection of the Fine Arts of the State of Maryland;—*Dr. Leon L. Winslow*, for his work as Director of Art Education, Baltimore Public Schools, and as author of many text books on the approach to teaching art;—*R. McGill Mackall*, for his work as a portrait artist, muralist, and as a teacher;—*Mrs. Sara A. Whitehurst* (Mrs. John L.), for inspirational leadership of Federated Club of Women of this nation;—*Hans Schuler*, for his achievements as a sculptor, as a teacher, as Director, Maryland Institute;—*F. Ballard Williams*, National President of the American Artists Professional League, for long, unselfish, untiring devotion to the promotion of American art and artists, and as an accomplished artist;—*Blanche Smith Ferguson* (Mrs. James H., Jr.), for her accomplishment as president of the National League of American Pen Women, and as an author;—*Mrs. Edward Franz*, for unselfish devotion to the rehabilitation of young women in country localities by teaching the art of handicrafts, especially the making of jewelry and weaving;—the late *Mary Kremelberg Gibson*, for her work as a portrait artist;—*Louis Rosenthal*, for his work as a sculptor.

Arizona State Chapter

David Swing, well known American artist, a conservative, who dared to paint realistically and fearlessly; an honored Shriner. (Proposed by El Zari-ban Temple, A.A.O.N.M. Shrine);—*Philippe R. Sanderson*, for his outstanding sculpture and murals; exhibited at New York World's Fair; member Arizona Painters and Sculptors;—*Leah Lee McDonald*, as art lover; collector; president of Capitol Woman's Club; transportation chairman, Biennial Council, General Federation, Phoenix, 1931. (Proposed by the Capitol Woman's Club);—*Reg Manning*, as internationally known cartoonist, noted etcher, creator of "The Big Parade," portrayer of unique numerous situations. (Proposed by co-workers of The Arizona Republic);—*Governor Sidney P. Osborne*, as art patron, League member, "A knight whose armor is truth and whose weapon is courtesy";—*Charles Kornick*, as art patron; noted for fair dealing;—*Walter R. Bimson*, as art patron; director of Victory Loan Drive; banker-humanitarian; grateful farmers dubbed him "Arizona Bank Knight";—*John L. Grosse*, as first boy-flier in Arizona; president Glider Club, Tempe College; (Proposed by Mrs. Honor D. Coleman), winner Big Parade Art Contest;—*Margery Helen Thomas*, as an outstanding American painter, conservativite; honored chapter member Scottsdale Artists; exhibited first American Art Week in America. (Proposed by Scottsdale High School);—*Nancy Bimson*, for outstanding achievement in line of "duty" as director of Women's Division of Arizona Victory Loan Drive).

New Jersey State Chapter

Henry Rankin Poore, for his distinguished career as artist-painter, teacher and author of books on the practice of art. (The Art Centre of the Oranges, sponsor);—*David B. Pickering*, for his ability as an artist and his

devotion and invaluable service in the interest of the Art Center of the Oranges. (The Art Centre of the Oranges, sponsor);—*Alice Lowe* (Mrs. Cornelius A.), for her many years of conscientious service in the promotion and advancement of American art.

North Carolina State Chapter

Dr. Harry B. Althouse, for his cooperation with, and service to, many cultural and civic projects in North Carolina;—*Wilford S. Conrow*, for his faithful service to American art, an artist, a scholar, a man of vision.

Texas State Chapter

Miss A. M. Carpenter, for state-wide service to art as head of Department of Fine and Applied Arts, Hardin-Simmons University, Abilene, Texas. (Proposed by Mrs. Jefferson Davis Sandifer.)

Kansas State Chapter

Albert T. Reid, an outstanding worker for art and artists, constantly striving for just and sound legislation.

New York State Chapter

George Inness, for first achieving pre-eminence in America as a landscape painter. (The Arts and Crafts Guild of Catskill, sponsor.)

The National Executive Committee

W. Sherman Potts, 1876-1930, a founder and a member of the Executive Committee. He set a standard of discussion without contention;—*Orlando Rouland*, for his achievement in art and his long service in behalf of the League.

Mr. Whitener was assisted in the reading of the citations, on behalf of Mrs. Decker of Catskill, N. Y., by Mrs. Richard Carey, a great granddaughter of George Inness;—for New Jersey, by Mrs. Harold Liggett;—for Maryland, by Mrs. David K. Miller;—for Texas, by Mrs. Claud McAden;—for North Carolina, by Mrs. Norman James.

Evelyn Marie Stuart Says:

Modernism being now past 30 years of age and quite grown-up, and also being like all things subject to the "time spirit" and therefore doomed eventually to obsolescence, it is perhaps time to give it a new name. Nothing more appropriate comes to mind than "Synthesis." All along modernism has been a sort of experimental or laboratory movement designed to replace the material supplied by nature with that evolved from the artist's consciousness or subconsciousness. In general it is, therefore, a synthetic art form, intermediate between decorative art and fine art, serving neither to decorate nor inform. As art its products rank with cultured pearls, synthetic rubies, stucco houses and nylon fabrics. If its viewpoint is right, it upsets two formerly universal canons of art and industry—namely, that beautiful and rare natural materials are superior to artificial materials, and that hand-work involving great care and joy in the execution is superior to machine production. Old fashioned people will be hard to break of these cherished illusions—if they be illusions. To them Synthetic Art affects one like a love story written around the theme of artificial insemination.

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 Akron Art Institute Mar. 1-18:
Graphic Arts; Mar. 1-21: *Modern Sculpture*.

ALBANY, N. Y.
 Albany Institute of History and Art To Mar. 10: *American Drawing Annual*.

ATHENS, GA.
 University of Georgia, Dept. of Art To Mar. 15: *Paintings by Howard Thomas*.

BOSTON, MASS.
 Holman Print Shop To Mar. 9: *Etchings by John Taylor Arms*. Institute of Modern Art Mar. 7-Apr. 7; 12 *American Painters*. Museum of Fine Arts To Mar. 10: *New Directions in Gravure*.

BOWLING GREEN, OHIO
 Bowling Green State University Mar.: *Toledo Federation of Art*.

CAMBRIDGE, MASS.
 Fogg Museum To Mar. 16: *19th Century French Paintings*; To Mar. 30: *Korean Pottery*; To Mar. 20: *Graphic Work of Edward Munch*.

CHICAGO, ILL.
 Art Institute of Chicago To Mar. 10: *Paintings by George Bellows*.

CINCINNATI, OHIO
 Taft Museum From Mar. 11: *African Art*.

CLEARWATER, FLA.
 Clearwater Art Museum To Mar. 7: *Artist Members 18th Annual*; Mar. 10-30: *Currier and Ives*.

CLEVELAND, OHIO
 Cleveland Museum of Art Mar.: *Lithographs by Toulouse-Lautrec*; Mar. 5-Apr. 7: *Portraits of Distinguished Negroes*; Mar. 8-Apr. 5: *Modern Portraits*. 1030 Gallery To Mar. 9: *Paintings by the Peck Family*.

COLUMBUS, OHIO
 Columbus Gallery of Fine Arts Mar. 5-31: *Lithographs by George Bellows*.

DALLAS, TEX.
 Dallas Museum of Fine Arts Mar. 5-31: *Army Medical Paintings*; Mar. 10-Apr. 7: *What is Modern Painting*.

DAYTON, OHIO
 Dayton Art Institute Mar.: *Upjohn Collection*; *United Seamen's Exhibition*; Watercolors by Adolf Dehn.

DENVER, COLO.
 Denver Art Museum Mar.: *Prints by Paul Klee*, *Paintings by Alfred J. Wand*.

DETROIT, MICH.
 Detroit Institute of Arts From Mar. 5: *Paintings by Karl Zerbe and Ben Shahn*.

FITCHBURG, MASS.
 Art Center Mar. 10-Apr. 12: *Paintings by Donald C. Gleason*.

GRAND RAPIDS, MICH.
 Grand Rapids Art Gallery Mar. 8-29: *European Artists in America*; *American Folk Art*.

GREEN BAY, WISC.
 Neville Public Museum Mar. 3-31: *Works of C. H. Smith*.

KANSAS CITY, MO.
 William Rockhill Nelson Gallery Mar.: *Miss Frances M. Logan Collection*; *Etchings by Whistler*.

LOS ANGELES, CALIF.
 Los Angeles County Museum To Mar. 17: *Red Cross Arts and Skills Exhibition*; To Mar. 24: *100 Treasures from Museum Collection*. Mar. 10-Apr. 21: *Paintings by Leland Curtis*.

JAMES VIGEVINO GALLERIES To Mar. 7: *Paintings by Darrel Austin and Tschabasov*; Mar.: *Paintings by Gustave Doré*.

LOUISVILLE, KY.
 Art Center Association To Mar. 13: *Watercolors by Franz Buch*; Mar. 1-14: *Drawings by D'Ann Caithron*. J. B. Speed Memorial Museum Mar.: *Paintings by Thomas Eakins*.

MILWAUKEE, WISC.
 Milwaukee Art Institute To Mar. 10: *Annual Exhibition of Milwaukee Printmakers*; *Kandinsky Memorial Exhibition*; *Cleveland Traveling Oil Exhibition*.

MINNEAPOLIS, MINN.
 Minneapolis Institute of Arts Mar.: *Sarah Bernhardt Collection of Daumier Prints*; *Famous Fishing Ships*; Mar. 9-Apr. 7: *American and English Portraits*.

WALKER ART CENTER To Mar. 25: *Sculpture and Drawings by Alonso Hauser*.

NASHVILLE, TENN.
 Watkins Institute Mar. 10-Apr. 10: *Works by Marion Junkin*.

NEWARK, N. J.
 Artists of Today To Mar. 9: *Paintings by Willard MacGregor*; Mar. 11-23: *Paintings by Catherine Lamb*.

NEWARK MUSEUM To Mar. 9: *Painters of Today*; To Mar. 24: *Changing Tastes in Painting and Sculpture*.

OKLAHOMA CITY, OKLA.
 Oklahoma Art Center Mar. 1-24: *Prints and Watercolors from American-British Art Center*; Mar. 8-31: *Paintings by E. R. Abbott*.

PHILADELPHIA, PA.
 Pennsylvania Academy of Fine Arts Mar. 1-31: *Selections from Permanent Collection*.

ART ALLIANCE To Mar. 14: *Paintings and Prints by Jeannette M. Kohan*; To Mar. 31: *Ceramic Group Exhibition*.

ARTISTS GALLERY Mar. 13-Apr. 10: *Paintings by Catharine Harley Grant*.

PHILADELPHIA MUSEUM OF ART To Mar. 10: *Architecture of New Orleans*; To Mar. 17: *Paintings by Arthur Carles and Franklin Watkins*; *Drawings by Philadelphia Artists*; Mar. 9-May 26: *China, Old and New*.

PLASTIC CLUB Mar. 13-Apr. 8: *Annual Oil Exhibition*.

PRINT CLUB To Mar. 8: *Annual Exhibition of American Woodcuts and Block Print*; Mar. 1-22: *Prints by Members of Vanguard*.

PITTSBURGH, PA.
 Carnegie Institute To Mar. 14: *Associated Artists of Pittsburgh Annual Exhibition*; To Mar. 24: C. J. Rosenblum Collection of Paintings; Mar.: *Etchings by John Taylor Arms*.

PITTSTFIELD, MASS.
 Berkshire Museum Mar. 1-31: *Watercolors by Elliot O'Hara*.

PORTLAND, ORE.
 Portland Art Museum Mar. 9-31: *Milwaukee Artists Group*; Mar.:

OREGON GUILD EXHIBITION: *Sculpture by Marianne Gold*.

RICHMOND, VA.
 Virginia Museum of Fine Arts To Mar. 6: *Sculpture by John Flanagan*.

ST. LOUIS, MO.
 City Art Museum To Mar. 19: *Annual American Painting Exhibition*.

ST. PAUL, MINN.
 St. Paul Gallery and School of Art Mar. 2-24: *Gothic Woodcuts*; Mar. 1-31: *Sculpture and Drawing Group Collected by Cameron Booth*.

SACRAMENTO, CALIF.

E. B. CROCKER ART GALLERY Mar. 1-26: *18 Watercolorists*; *Paintings by California Artists*; To Mar. 18: *Watercolors by Ben Norris*.

SAN ANTONIO, TEX.
 Witte Memorial Museum Mar. 1-20: *Paintings by Etienne Ret*.

SAN DIEGO, CALIF.
 Fine Arts Gallery Mar.: *Paintings by Harry Idd*; *Works by Jacob Lawrence*; *Paintings by Lt. James Eggleton*.

SAN FRANCISCO, CALIF.
 California Palace of the Legion of Honor To Mar. 4: *Watercolors by Andrew Wyeth*; To Mar. 24: *Paintings by Chang Wen Yuen*; Mar. 1-24: *Work of Eastman Johnson*; *Watercolors by William Hyde Irwin*; Mar. 6-24: *Watercolors by De Hirsch Margules*.

M. H. DE YOUNG MEMORIAL MUSEUM Mar.: *Paintings by Lenard Kester*; *Chinese Woodcuts*; *Drawings by Prairie de Erdely*.

SAN FRANCISCO MUSEUM OF ART To Mar. 10: *Annual Print and Drawing Exhibition*; *Temperas by Ed Garman*; *Prints by Herman War-*

EXHIBITIONS IN NEW YORK CITY

A. C. A. GALLERY (63E57) Mar. 11-23: *Paintings by Dahlk Inpar*. N. M. Acquavella Galleries (38E57) Mar.: *Old Masters*.

H. V. ALLISON & CO. (39E57) Mar.: *Graphic Art*.

AMERICAN-BRITISH ART CENTER (44W56) To Mar. 23: *Paintings by Grandma Moses*.

AN AMERICAN PLACE (509 Madison) To Mar. 27: *Paintings by Georgia O'Keeffe*.

ARGENT GALLERIES (42W57) Mar. 4-23: *National Association of Women Artists*.

ART OF THIS CENTURY (30W57) Mar. 9-31: *Paintings by Peter Busa and Peggy Vail*.

CARL ASHBY GALLERY (18 Cornelius) To Mar. 13: *Paintings by Baum and Collier*.

ASSOCIATED AMERICAN ARTISTS GALLERIES (711 Fifth at 56) To Mar. 16: *Paintings by Nicolai Cikovsky*; Mar. 12-30: *Sculpture by Nathaniel Kaz*.

BABCOCK GALLERIES (38E57) Mar.: 19th and 20th Century American Paintings.

BARZANKY GALLERIES (664 Madison at 61) To Mar. 9: *Paintings by Ray Jay Ashdown*.

BENSON GALLERY (32E57) To Mar. 9: *Contemporary Americans*; Mar. 11-Apr. 13: *Paintings by Jean Lurcat*.

GEORGE BINET GALLERY (67E57) Mar. 8-21: *Paintings by Ernesto Lothar*. Board of Education Gallery (110 Livingston St., Brooklyn) To Mar. 15: *Graphic Work by Ernest Costa*.

BONESTELL GALLERY (18E57) Mar. 4-16: *Jacobowsky Collection of Surrealistic Paintings*.

MORTIMER BRANDT GALLERY (15E57) To Mar. 16: *Paintings by Laurence Kupferman and Herbert Leopold*.

BRONX MUSEUM (Eastern Parkway) To Mar. 31: *History of Textiles*.

BRUNNER GALLERY (110E58) Mar.: *Old Masters*.

BUCHNOVSKY GALLERY (32E57) To Mar. 25: *Paintings by Graham Sutherland*.

CHINESE GALLERY (38E57) Mar.: *Progressive Americans*.

CONTEMPORARY ARTS, INC. (106E57) Mar.: *Sponsored Group*.

DOWNTOWN GALLERY (32E51) Mar. 4-23: *Paintings by Charles Sheeler*.

DURAND-RUEL (12E57) Mar. 4-23: *Paintings by Enrico Donati*.

DURLACHER BROTHERS (11E57) Mar. 4-31: *Caravaggio and the Caravagisti*.

DUVEEN BROTHERS (720 Fifth) Mar.: *Old Masters*.

FEIGL GALLERY (601 Madison at 57) To Mar. 15: *Gallery Group Exhibition*.

FERRAGI GALLERIES (63E57) To Mar. 10: *Paintings by Barse Miller*; Mar. 2-23: *Paintings by Ryder and Davies*.

FRENCH AND CO. (210E57) To Mar. 30: *Paintings and Drawings by Zuloaga*.

FRICK COLLECTION (1E70) Mar.: *Permanent Collection*.

GALERIE ST. ETIENNE (46W57) To Mar. 23: *Graphic Work of Georges Rouault*.

GRAND CENTRAL ART GALLERIES (15 Vanderbilt) Mar. 5-16: *Watercolors by Sears Gallagher*.

GRAND CENTRAL ART GALLERIES (Branch) (55E57) Mar. 4-16: *Paintings by Harry F. Waltman*.

HUGO GALLERY (26E55) To Mar. 9: *Paintings by Dominguez*.

JANE ST. GALLERY (35 Jane) To Mar. 26: *Paintings by Frances Eckstein*. Kleemann Galleries (65E57) Mar. 4-30: *Paintings by Werner Drewes*.

KOESTER GALLERY (32E57) To Mar. 25: *17th Century Dutch Paintings*.

KOOTS GALLERY (15E57) Mar. 4-23: *Group Exhibition of Circus Paintings*.

KRAUSHAAR GALLERIES (32E57) To Mar. 16: *Paintings by Ernst Halberstadt*.

MORTIMER LEVITT GALLERY (16W57) To Mar. 16: *Paintings by Zoute*.

JEAN LEVY GALLERY (42E57) To Mar. 9: *Paintings by Howard Shaw*.

LILLFIELD GALLERIES (21E57) To Mar. 8: *Paintings by Martin Kainz*. Macbeth Gallery (11E57) To Mar. 9: *Paintings by Ary Stillman*.

MARQUISE GALLERY (16W57) To Mar. 9: *Antonio Gattorno*.

PIERRE Matisse GALLERY (41E57) Mar.: *Modern Paintings*.

METROPOLITAN MUSEUM OF ART (Fifth Ave. at 82) To Mar. 10: *Chinese Bronzes*; Mar.: *Chinese Loucostoff: European Drawings*.

MIDTOWN GALLERIES (605 Madison at 57) To Mar. 9: *Paintings by Henry Billings*; Mar. 12-30: *Paintings by Emlen Etting*.

MILCH GALLERIES (108W57) To Mar. 9: *Paintings by William H. Singer, Jr.*; Mar. 11-31: *American Group Exhibition*.

MORTON GALLERIES (117W58) Mar. 11-23: *Paintings by Fay Henrion*.

MUSEUM OF MODERN ART (11W53) To Mar. 31: *Photographs by Edward Weston*; To May 19: *Arts of the South Seas*.

MUSEUM OF NON-OBJECTIVE PAINTING (24E54) Mar.: *New Loan Exhibition*.

NEW AGE GALLERY (138W15) To Mar. 16: *Paintings by Abramowitz*.

NEW ART CIRCLE (41E57) Mar.: *Paintings by Lee Gatch*.

NEWHOUSE GALLERIES (15E57) To Mar. 16: *Paintings and Sculpture by Angna Enters*.

HARRY SHAW NEWMAN GALLERY (150 Lexington at 30) Mar.: *Marines*.

NEW SCHOOL FOR SOCIAL RESEARCH (66W12) Mar. 4-17: *Collection of Associate Members of the New School*.

NEW YORK HISTORICAL SOCIETY (170 Central Park West at 77) Mar.: *Audubon Watercolors*; *New York City Transit*.

NIERENDORF GALLERY (53E57) To Mar. 30: *Paintings by Julio De Diego*.

NIVEAU GALLERY (63E57) To Mar. 15: *Modern French Paintings*.

NORLYST GALLERY (59W58) To Mar. 9: *Paintings by Fogelfeld Gold*.

PASSOED GALLERY (121E57) Mar. 1-23: *Paintings by Conrad Albrecht*.

PERIS GALLERIES (32E58) To Mar. 23: *Paintings by Karl Priebe*.

PORTRAITS, INC. (460 Park at 57) Mar.: *Contemporary American Portraits*.

RICHARD GALLERY (683 Fifth at 54) To Mar. 9: *Paintings by Northam R. Gould*.

ROSENBERG (16E57) From Mar. 4: *Paintings by Max Weber*.

BERTHA SCHAEFER GALLERY (32E57) Mar. 4-23: *Paintings by Ben-Zion Schaefer* (52E58) Mar. 6-30: *Exhibition of Drawings*.

SCHNEIDER-GABRIEL GALLERIES (69E57) Mar.: *Old Masters*.

SCHULTHEIS ART GALLERIES (15 Maiden Lane) Mar.: *Old Masters*.

JACQUES SELIGMANN AND CO. (5E57) Mar.: *Old Masters*.

SERIGRAPH GALLERIES (38W57) To Mar. 16: *Work by Charles Barrows, Morris Blackburn and Mary Van Blarcom*.

E. & A. SILBERMAN (32E57) Mar.: *Old Masters*.

VALENTINE GALLERY (55E57) From Mar. 4: *Paintings by Mondrian*.

WEYHE GALLERY (794 Lexington at 61) Mar. 6-27: *Color Lithographs by Max Kahn*.

WHITNEY MUSEUM (10W58) To Mar. 13: *Annual Exhibition of Contemporary American Sculpture, Watercolors and Drawings*.

WILDENSTEIN AND CO. (10E64) Mar. 13-30: *Paintings by Carroll Tyson*.

WILLARD GALLERY (32E57) To Mar. 23: *Paintings by Schanker*.

HOWARD YOUNG GALLERY (1E57) Mar.: *Old Masters*.

YOUNG MEN'S HOBBY ASSOCIATION (Lexington at 92) To Mar. 8: *Paintings by Aaron Berkman*; Mar. 9-Apr. 1: *Paintings by Samuel Brecher*.

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